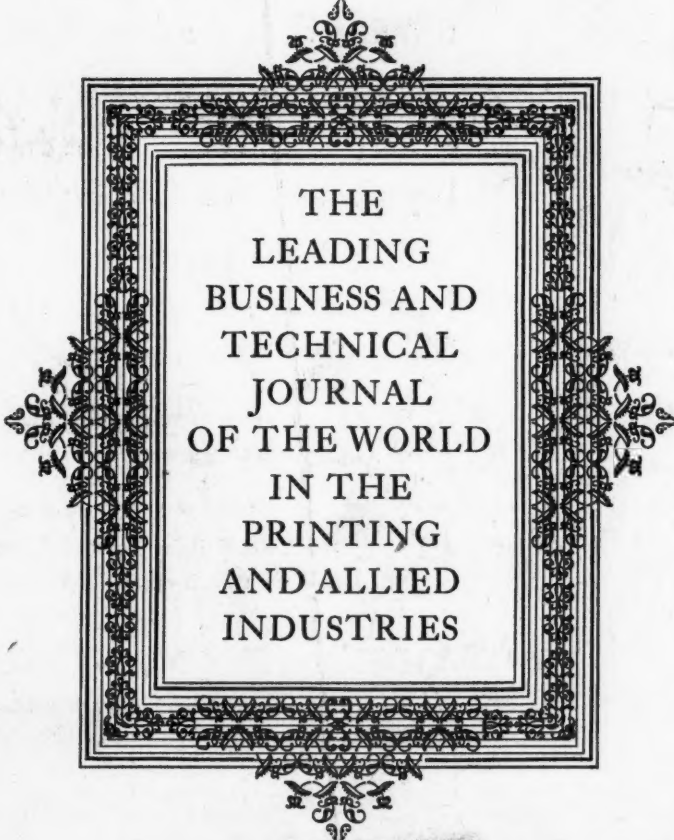


July · 1927

The Inland Printer

VOL. 79

NO. 4



THE
LEADING
BUSINESS AND
TECHNICAL
JOURNAL
OF THE WORLD
IN THE
PRINTING
AND ALLIED
INDUSTRIES

Get Into This Contest!

For the Finest Specimens of RAISED PRINTING



*Write for this
Booklet*



... win a CUP *plus* National Recognition

Every producer of RAISED PRINTING is urged to enter the best specimens of his work. There are three cups for the winners in three different classifications, and there will be appropriate awards for those who receive honorable mention in each of the three classifications.

The winning specimens will comprise one of the prominent exhibits at the Graphic Arts Exposition at New York, September 5-17, 1927

Help boost your own business—RAISED PRINTING . . . Help "show the world" what RAISED PRINTING really is!

Write for your copy of booklet explaining all the details of the contest and showing the prizes. Write now.

Address All Requests to

E. P. PERKINS, CONTEST CHAIRMAN
547 WEST 23RD STREET, NEW YORK, N. Y.

WOOD, NATHAN & VIRKUS COMPANY

Manufacturers of VIRKOTYPE Compounds and VIRKOTYPE Machines
547 West 23rd Street, New York, N. Y.

GEORGE R. SWART & COMPANY, INC.

Manufacturers of the NICCO AUTOMATIC—the Only Completely Automatic Raised-Printing Machine
461 Eighth Avenue, New York, N. Y.



Butler Paper

IS SOLD BY

J. W. BUTLER PAPER COMPANY
CHICAGO

STANDARD PAPER COMPANY
MILWAUKEE

McCLELLAN PAPER COMPANY
MINNEAPOLIS

McCLELLAN PAPER COMPANY
ST. PAUL

McCLELLAN PAPER COMPANY
DULUTH

BUTLER PAPER COMPANY
DETROIT

CENTRAL MICHIGAN PAPER CO.
GRAND RAPIDS

BUTLER PAPER COMPANY, Inc.
NEW YORK

MISSISSIPPI VALLEY PAPER CO.
ST. LOUIS

MISSOURI-INTERSTATE PAPER CO.
KANSAS CITY

SOUTHWESTERN PAPER COMPANY
DALLAS

SOUTHWESTERN PAPER COMPANY
FORT WORTH

SOUTHWESTERN PAPER COMPANY
HOUSTON

BUTLER PAPER COMPANY
DENVER

SIERRA PAPER COMPANY
LOS ANGELES

PACIFIC COAST PAPER COMPANY
SAN FRANCISCO

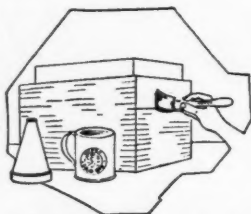
PACIFIC COAST PAPER COMPANY
FRESNO

MUTUAL PAPER CORPORATION
SEATTLE

BUTLER AMERICAN PAPER COMPANY
NEW YORK

PATTEN COMPANY, Ltd.
HONOLULU





Applied cold with a brush. Dries in three to five minutes per coat.

COLORS: Red or Natural

Requires No Heating!

NUREX Tabbing Compound SAVES 50 PER CENT IN LABOR

NUREX—the only Non-Inflammable Tabbing Compound on the market. BEWARE OF IMITATIONS! NUREX—Always ready for use—Must not be heated—Applied cold—Always dries in 3 to 5 minutes per coat—Does not become brittle—Never gets sticky in hot or damp weather—Never cracks under the cutter.

Put up in Gallons or Quarts

Government Measure

NUREX supplied through all Printers' Supply Houses

THE LEE HARDWARE CO., Salina, Kansas, U. S. A.

A Flexible Tabbing Compound



(Patented
June 1, 1920,
and
January 6, 1925)



Panameric Hand Miterer

New
Low Priced

H. B. ROUSE & CO.
2214-16 WARD ST. CHICAGO

THE INLAND PRINTER

Volume 79, No. 4

July, 1927

HARRY HILLMAN, *Editor-in-Chief* · MARTIN HEIR, *Associate Editor*

Published Monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET ~ CHICAGO, U. S. A.

New York Advertising Office: 41 Park Row

TERMS: United States, \$4 a year in advance; single copy, 40c.
Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under act of March 3, 1879



J. HORACE McFARLAND COMPANY
Harrisburg, Pennsylvania

August 10, 1921.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they have considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hand cocking had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

J. HORACE McFARLAND COMPANY

RHM/MS

Robert M. Farland

Pacific Coast Sales Office

711-713 Mills Building, San Francisco, Cal.

CARMICHAEL Relief Blankets

(Patented)

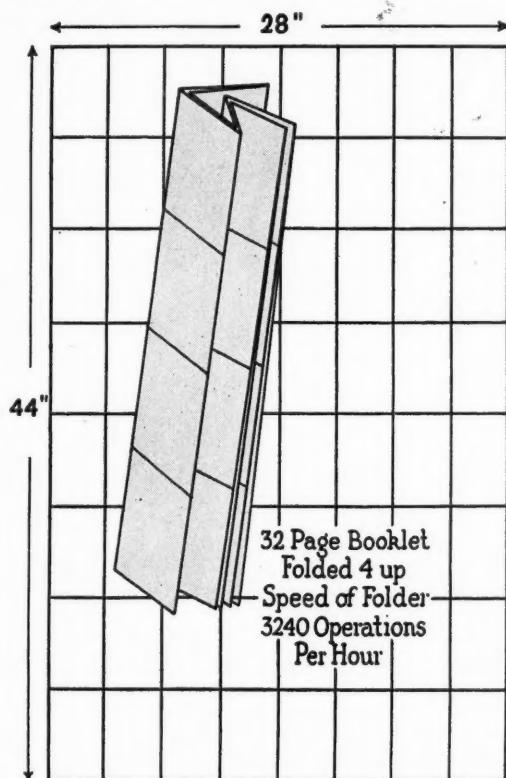
Cylinder Presses
Platen Presses
Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for Booklet and Price List

Carmichael Blanket Co.
ATLANTA, GEORGIA

How would you *fold* this job? How would you *stitch* it IN YOUR PLANT?



The Dexter Multifold Folder
Gives You Economy
All Along the Line

*Its Versatility and unusual Earning
Power are worth your investigation.*

THIS 128 PAGE SHEET

was folded on the

DEXTER MULTIFOLD FOLDER
in one operation down to $3\frac{1}{2}$ " x 22" and
delivered as a 32 page signature four-up.

The sheet was printed in 44"x 56" size
and slit on press the last time through.

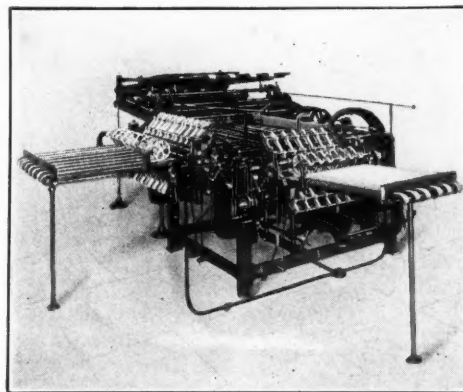
The job was stitched four-up.

No cutting of printed sheets on
cutter.

No cutting of folded signatures for
stitching.

Folding reduced by one-half.

Stitching reduced by one-half.



DEXTER MULTIFOLD FOLDER
Requires Only One Operator

DEXTER FOLDER COMPANY

28 West 23rd Street, New York, N. Y.

CHICAGO
528 S. Clark Street

PHILADELPHIA
5th and Chestnut Streets

BOSTON
77 Summer Street

CLEVELAND
811 Prospect Avenue

ST. LOUIS
2017 Railway Ex. Building

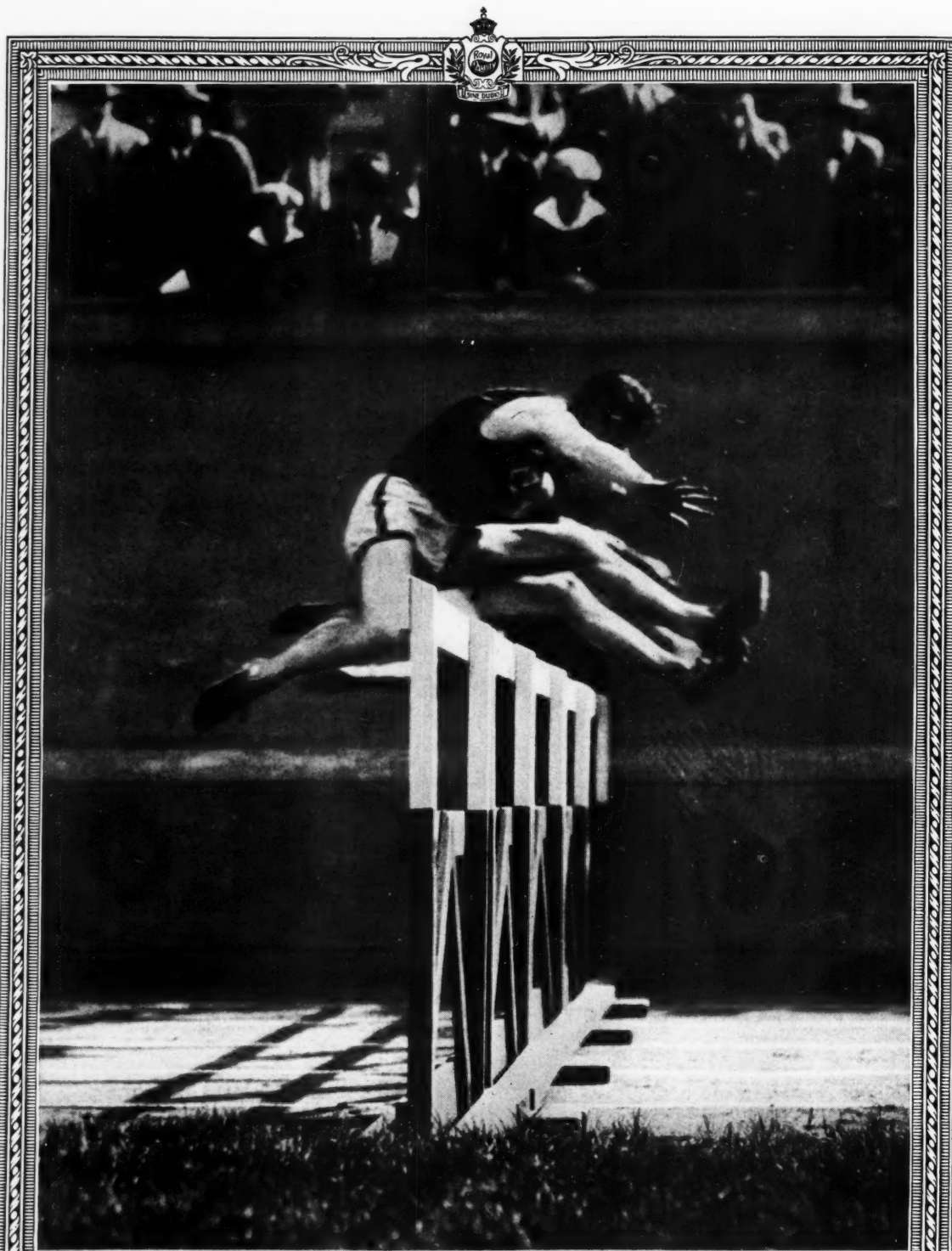
DALLAS
E. G. Myers
924 Santa Fe Building

ATLANTA
Dodson Printers' Supply Co.
55 South Forsyth Street

SAN FRANCISCO
H. W. Brintnall Co.
51 Clementina Street

LONDON E. C. 1 ENGLAND
T. W. & C. B. Sheridan Co.
63 Hatton Garden





(International Newsreel Photo)

An Unusual Photograph of a Hurdle Race

Note the four contestants taking the hurdle almost as one man.



Who would race against Royal?

YOU answer that question every time you send a major job of electrotyping to some other address than 624 Sansom Street, Philadelphia. The race is on—the moment your originals reach other hands than ours. Your entry may be well qualified to compete with ROYAL—but remember—you are betting the price of the job *plus* the production performance of the plates—against ROYAL. We know you don't mean to do that—but you do—and this is what you have in mind when you do it: "I need some extra-good electrotypes, but I guess Blackface Brothers around the corner can make them—electros are electros the world over in spite of what ROYAL says."

So you place your money and start the race.

May we suggest that you place an occasional bet on ROYAL—for the least we can do is to run a dead heat with the electrotyper who does your everyday work. What may mean extra effort to him is probably the rule of the shop with ROYAL—that's the idea—and the price is established by ROYAL'S Standard Scale. Ask our salesman to leave one with you the next time he calls.

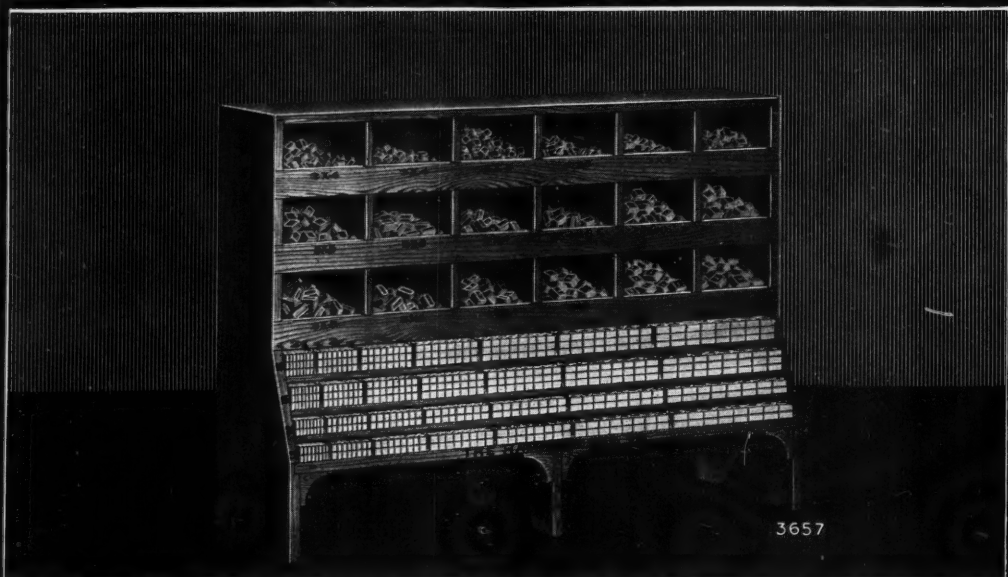
Royal Electrotypes Company

BOSTON OFFICE
470 Atlantic Ave.

Philadelphia

NEW YORK OFFICE
1270 Broadway

Member International Association of Electrotypers



Hamilton Cabinet For Iron Furniture

•• NO. 3657 ••

This cabinet is designed especially for holding one A-1 Font of Barnhart Brothers & Spindler Iron Furniture, a total of 1016 pieces. It serves to keep this material in good order and readily accessible. Each compartment plainly numbered, designating the width and length of the contents. The upper or bin section is for storing the smaller sizes. The lower section will contain the larger sizes.

Dimensions: Height, 38½ in.; width, 54½ in.; depth, 13 in.

Material: Ash, with antique gloss finish.

Capacity of Upper Section:

32 pieces each	4 x 2, 3, 4
24 " "	5 x 2, 3, 4, 5
24 " "	6 x 2, 3, 4, 5, 6
24 " "	8 x 2, 3, 4, 5, 6, 8

Capacity of Lower Section:

24 pieces each	10 x 2, 3, 4, 5, 6, 8, 10
24 " "	15 x 2, 3, 4, 5, 6, 8, 10
16 " "	20 x 2, 3, 4, 5, 6, 8, 10
16 " "	25 x 2, 3, 4, 5, 6, 8, 10

Manufactured by

Hamilton Manufacturing Company, Two Rivers, Wis.

Eastern Office and Warehouse: Rahway, New Jersey
For Sale by Leading Typefounders and Dealers Everywhere

EXHIBITOR

GRAPHIC ARTS EXPOSITION
New York Sept. 5-17, 1927

Large Demand for Gas —

tends to lower the price

GAS is the only fuel that has a tendency to decrease in price as the demand for it increases. The curve in the cost of all crude fuels has been sharply upwards during the last few years, and from all indications will continue to rise. But with gas it is the other way.

Scientifically constructed furnaces now make gas available for many industrial purposes where formerly, for economic reasons, it was not used. The American Gas Association has appropriated half a million dollars for the purpose of applying a scientific laboratory test on gas burning furnaces, and designing and developing new ones to fit specific needs.

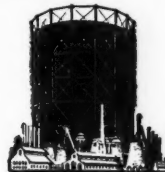
Industrial organizations should keep informed of the developments in gas furnaces used in their lines of business. All the information available will be gladly furnished on request to

American Gas Association

420 Lexington Avenue, New York City

*We have an interesting booklet which we
will be pleased to send upon request.*

**You can do
it Better
with GAS**



A Message to Printers

The degree of continued patronage (repeat orders, in other words) that a product enjoys is really the only way of knowing its worth. All claims Dowd makes for the "Special A" Alloy Steel Paper Knife are based entirely upon the fact that once a printer uses this knife he usually becomes a regular "Special A" customer. He realizes that this knife saves him money. Why? Because it gives him absolute accuracy in cuts and trims and renders longer service by requiring little regrinding. When you need a paper knife try the "Special A." Try it for ten days without cost and make your own decision as to keeping it or not. The popularity which this remarkable paper-cutting knife enjoys among leading printers everywhere makes this "You Must Be Satisfied" guarantee possible.

. Send for the new Dowd booklet, "A PIECE OF STEEL." It gives interesting facts about paper knives and tells how to grind your knives correctly. Sent free to printers and operators of paper-cutting machines.

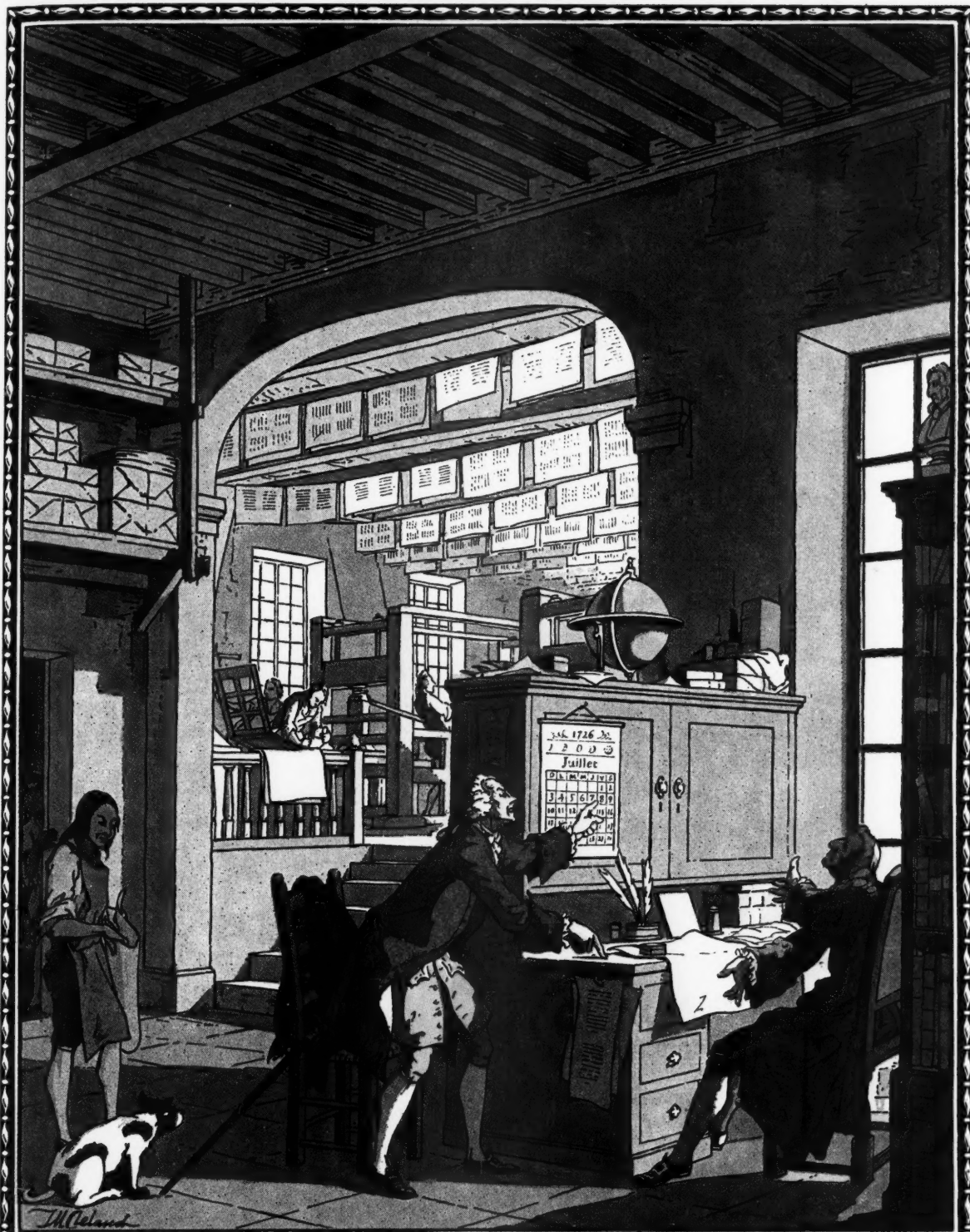
R. J. DOWD KNIFE WORKS

Makers of Better Cutting Knives Since 1847

BELOIT, WISCONSIN

The Dowd "Special A" Paper Knife

STERLING ENAMEL



The Calendar

A WESTVACO SURFACE FOR
EVERY PRINTING NEED

The Mill Price List *Distributors of* **WESTVACO MILL BRAND PAPERS**

The Chatfield & Woods
Company
20 W. Glenn Street, *Atlanta, Ga.*

The Arnold-Roberts Company
Augusta, Me.

Bradley-Reese Company
308 W. Pratt Street, *Baltimore, Md.*

Graham Paper Company
1726 Avenue B, *Birmingham, Ala.*

The Arnold-Roberts Company
180 Congress Street, *Boston, Mass.*

The Union Paper & Twine
Company
Larkin Terminal Building,
Buffalo, N. Y.

Bradner Smith & Company
333 S. Desplaines Street, *Chicago, Ill.*

West Virginia Pulp & Paper
Company
732 Sherman Street, *Chicago, Ill.*

The Chatfield & Woods
Company
3rd, Plum & Pearl Streets,
Cincinnati, O.

The Union Paper & Twine
Company
116-128 St. Clair Avenue, N. W.,
Cleveland, O.

Graham Paper Company
1001-1007 Broom Street, *Dallas, Texas*

Carpenter Paper Company
of Iowa
106-112 Seventh Street Viaduct,
Des Moines, Ia.

The Union Paper & Twine
Company
551 E. Fort Street, *Detroit, Mich.*

Graham Paper Company
201 Anthony Street, *El Paso, Texas*

Graham Paper Company
1002-1008 Washington Avenue,
Houston, Texas

Graham Paper Company
332-336 W. 6th Street, Traffic Way,
Kansas City, Mo.

West Virginia Pulp & Paper Co.
122 East 7th Street, *Los Angeles, Cal.*

The Mill Price List

Velvo-Enamel
Marquette Enamel
Sterling Enamel
Westmont Enamel

Westvaco Folding Enamel
Pinnacle Extra Strong
Embossing Enamel

Westvaco Ideal Litha
Westvaco Satin White
Translucent

Westvaco Coated Post Card
Clear Spring Super
Clear Spring English Finish
Clear Spring Text

Westvaco Super
Westvaco MF
Westvaco Eggshell
Minerco Bond
Origa Writing

Westvaco Mimeograph
Westvaco Index Bristol
Westvaco Post Card



Manufactured by

**WEST VIRGINIA PULP
& PAPER COMPANY**

The E. A. Bouer Company
175-185 Hanover Street,
Milwaukee, Wis.

Graham Paper Company
607 Washington Avenue, South,
Minneapolis, Minn.

Graham Paper Company
222 Second Avenue, North
Nashville, Tenn.

The Arnold-Roberts Company
511 Chapel Street, *New Haven, Conn.*

Graham Paper Company
S. Peters, Gravier & Fulton Streets,
New Orleans, La.

Beekman Paper and Card
Company, Inc.
137-141 Varick Street
New York, N. Y.

West Virginia Pulp & Paper
Company
200 Fifth Avenue, *New York, N. Y.*

Carpenter Paper Company
9th & Harney Streets, *Omaha, Neb.*

Lindsay Bros., Inc.
419 S. Front Street, *Philadelphia, Pa.*

The Chatfield & Woods
Company
2nd & Liberty Avenues,
Pittsburgh, Pa.

The Arnold-Roberts Company
86 Weybosset Street, *Providence, R. I.*

Richmond Paper Company,
Inc.
201 Governor Street, *Richmond, Va.*

The Union Paper & Twine
Company
25 Spencer Street, *Rochester, N. Y.*

Graham Paper Company
1014 Spruce Street, *St. Louis, Mo.*

Graham Paper Company
16 East 4th Street, *St. Paul, Minn.*

West Virginia Pulp & Paper
Company
503 Market Street, *San Francisco, Cal.*

R. P. Andrews Paper
Company
704 1st Street, S. E., *Washington, D. C.*

R. P. Andrews Paper
Company
York, Pa.

"Both phases of press production in the hands of specialists"



From a push-button station such as this, the feeder has quick easy control of starting, stopping and inching.

The pressman handles the press— C-H Control takes care of the motors

A GOOD pressman knows printing—but seldom is he an expert on motors. To divide his attention and responsibility between both, decreases his efficiency on his primary job—*running a press*.

Your plant can employ Cutler-Hammer Automatic Press Control to handle your motors. Your pressmen then give their entire attention to printing. Thus you put both phases of press operation in the hands of specialists.

The results of such cooperation count heavily in the return on your investment in presses and pressman's time.

Pre-set control of press speed assures a maintained maximum rate of production for the particular job. You can use it as an accurate basis for estimates and delivery promises.

C-H Press Control puts the press-room in a new stride—a stride of speedier, more profitable production. That's why so many plants are installing it today. It will pay you to investigate.

The CUTLER-HAMMER Mfg. Co.

Pioneer Manufacturers of Electric Control Apparatus
1245 St. Paul Avenue MILWAUKEE, WISCONSIN



C-H Press Control effects worth while economies on any type or make press. The installation shown is on an off-set press in the plant of the Michaelson Lithograph Co., Brooklyn, New York.

CUTLER HAMMER

Press Room Efficiency Depends on Electrical Control

Recent Decisions on the Press Question

DURING April, 1927, the 75 printing concerns in the United States listed below, installed 79 Miehle Vertical Presses, thus reaching a decision as to which is the best press to buy. These concerns have been confronted with the same question 36 times before and reached the same decision. They now have 115 Miehle Vertical Presses. In addition to these purchases there were 21 Miehle Vertical Presses shipped abroad during April, making a total of **100 Miehle Vertical Presses purchased during that month.**

**The Miehle
Vertical**

Edward Jacobi, Philadelphia, Pa.	1
Previously purchased 3	
Southern Service Co., Pomona, Cal.	1
MacDonald Kaitchuck Prtg. Co., Chicago, Ill.	1
The Holmes Press, Philadelphia, Pa.	1
Previously purchased 2	
Benham & Munday, Indianapolis, Ind.	1
H. R. Hemenway, South Haven, Mich.	1
C. A. Hack & Sons, Inc., Taunton, Mass.	1
Geo. F. McKiernan & Co., The Rockford Press Division	
Rockford, Ill.	2
The Seavey Company, Portland, Me.	1
O. D. S. Printing Co., Los Angeles, Cal.	1
Previously purchased 1	
The Public Press, Chicago, Ill.	1
The Wolf Envelope Co., Cleveland, Ohio.	1
McMahon Bros., Pittsburgh, Pa.	1
Poole Bros. Inc., Chicago, Ill.	1
Previously purchased 2	
The Hensley Co., Chicago, Ill.	1
Baltimore & Ohio R. R., Baltimore, Md.	1
Previously purchased 1	
Howe Printing Co., Detroit, Mich.	1
Union Savings Systems Co., Lancaster, Pa.	1
Kalamazoo Loose Leaf Binder Co., Los Angeles, Cal.	2
The Victor Press, Chicago, Ill.	1
Cornelius Printing Co., Indianapolis, Ind.	1
The Times Record Co., Aledo, Ill.	1
Globe Printing Co., Philadelphia, Pa.	1
Dougherty & Maier, Inc., Chicago, Ill.	1
Marquette Printing Co., Detroit, Mich.	1
Festner Printing Co., Omaha, Nebr.	1
Berkshire Industrial Farm, Canaan, New York	1
Rankin & Young, New York, N. Y.	1
Previously purchased 1	
The Price & Lee Co. of New Jersey, Newark, N. J.	1
Previously purchased 1	
National Printing Co., Inc., Springfield, Mass.	1
Previously purchased 1	
Counsell Printing Co., Chicago, Ill.	1
Optic Publishing Co., East Las Vegas, New Mexico	1
C. W. Heinrici, Eureka, Cal.	1
Knipschild, Inc., Chicago, Ill.	1
Progressive Print Shop, Detroit, Mich.	1
J. W. Clement Co., Buffalo, N. Y.	1
Previously purchased 7	
The Entite Print Shop, Philadelphia, Pa.	1
Kellow & Brown, Los Angeles, Cal.	1
Previously purchased 1	

General Millwork Co., Chicago, Ill.	1
William Mann Company, Philadelphia, Pa.	1
Thompson-Smith Co., New York, N. Y.	1
Alexander-Hamilton Prtg. Co., Paterson, N. J.	1
Previously purchased 1	
Oscar F. Wilson Printing Co., Rockford, Ill.	1
Blanchard Press, Inc., San Francisco, Cal.	1
Kaunagraph Company, New York City, N. Y.	1
Previously purchased 2	
The Speer Press, Inc., Paterson, N. J.	1
Churchill Drug Co., Cedar Rapids, Iowa	1
Bushong & Company, Portland, Oregon	1
Previously purchased 1	
The George F. Cram Co., Indianapolis, Ind.	1
Stewart Printing Co., Chicago, Ill.	1
Previously purchased 1	
Quality Art Novelty Co., Inc., New York, N. Y.	2
Acme Printing & Stationery Co., Pittsburgh, Pa.	1
Athol Commercial Press, Athol, Mass.	1
Lord Printing Co., Los Angeles, Cal.	1
John E. Stewart & Co., Springfield, Mass.	1
Printers Press, Chicago, Ill.	1
The Print Shop, Newark, N. J.	1
Previously purchased 4	
Punton Bros. Publishing Co., Kansas City, Missouri	1
Geyer Printing Co., Pittsburgh, Pa.	2
The Joplin Printing Company, Joplin, Mo.	1
Previously purchased 1	
Daily Publishing Co., Sunbury, Pa.	1
Bacon Printing Co., Bangor, Maine	1
Previously purchased 1	
Stevenson & Foster Co., Pittsburgh, Pa.	1
Andrew Jergens, Jr., Cincinnati, Ohio	1
Previously purchased 1	
Cambria Printing Co., Johnstown, Pa.	1
Office Systems & Supply Co., Inc., New York, N. Y.	1
George H. Balch & Co., Chicago, Ill.	1
Jersey Multigraphing Co., Newark, N. J.	1
Schwabacher Frey Stationery Co., San Francisco, Cal.	1
Previously purchased 3	
Reliable Stationery Co., Chicago, Ill.	1
Cramer Printing & Publishing Co., Pittsburgh, Pa.	1
The Ever Ready Press, New York, N. Y.	1
Home Amusement Co., New York, N. Y.	1
Herbick & Held Printing Co., Pittsburgh, Pa.	1
Sherman Paper Products Corp., Boston, Mass.	1
Previously purchased 1	
Presses shipped abroad	21
Previously shipped abroad	646

Shipments for April, 1927—100 Miehle Verticals

MIEHLE PRINTING PRESS & MANUFACTURING CO.

Main Office and Factory

Fourteenth and Robey Streets
CHICAGO

PHILADELPHIA
BOSTON
DALLAS

Sales Offices:

SAN FRANCISCO
LOS ANGELES

ATLANTA, Dodson Printers' Supply Company
OKLAHOMA CITY, Western Newspaper Union
SALT LAKE CITY, Western Newspaper Union

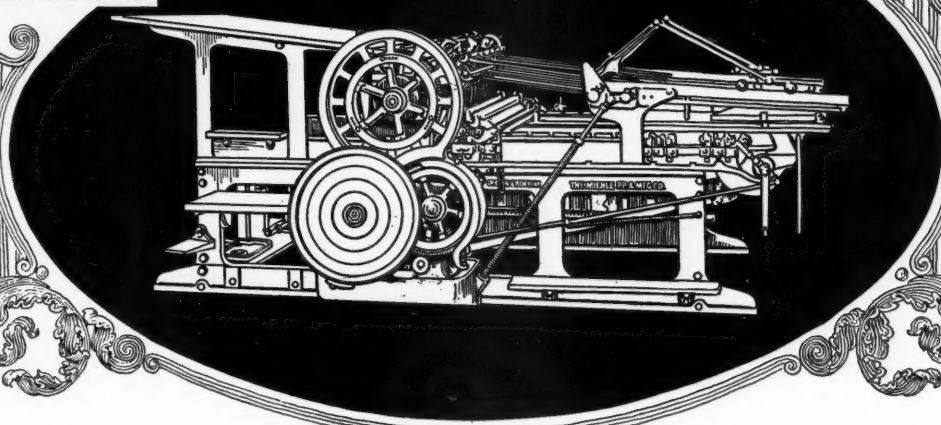
Distributors for CANADA: Toronto Type Foundry Co., Toronto, Can.

Operating Exhibits:

Transportation Building, Chicago

Printing Crafts Building, New York

The Miehle



INDEPENDENCE

THE superiority of the Miehle is freely conceded wherever flat-bed cylinder presses are used.

This superiority rests upon the most solid of foundations; the Miehle produces more and better work for any given outlay.

It lasts longer. Miehle presses seem never to wear out.

The printer who operates them is in position to meet competition. He is independent. He does not know necessity.

Franklin said: "Necessity never made a good bargain."

MIEHLE PRINTING PRESS & MFG. CO.

*Main Office
and Factory*

Fourteenth and Robey Streets, Chicago

Operating Exhibits:

Transportation Building, Chicago

Printing Crafts Building, New York

Sales Offices:

PHILADELPHIA

BOSTON

DALLAS

SAN FRANCISCO

LOS ANGELES

ATLANTA, Dodson Printers' Supply Co.

OKLAHOMA CITY, Western Newspaper Union

SALT LAKE CITY, Western Newspaper Union

Please Mention THE INLAND PRINTER When Writing to Advertisers.

539

Sometime Consider Your Costs In This Light . .

SOMETIME, when you really feel you have the time, look into the matter of plate mounting as recommended by the Printing Machinery Company. Take up the question from a dollars and cents standpoint. Ask us to submit comparative figures of the savings which the latest designs of metal base provide when properly allowed to replace antiquated systems.

The genius of Andrew Carnegie is defined as lying in an extraordinary ability to pick men and in unparalleled courage in scrapping expensive equipment when better methods came to hand.

The equipment built by The Printing Machinery Company is not bought on hysteria. Few are the times when printers in a fever heat of first learning about a new product have rushed in orders without counting in full the costs—and the profits. But there are today thousands of shops in America using metal base of one design or another by the Printing Machinery Company.

There is no one-and-only base that can be rightly adapted to all requirements of the printing business. At least our experience leads us to believe our service has pleased because we build various types of base providing special economies for particular kinds of work.

So we make a complete line including what are called "the four authentic styles of metal base." We prefer to counsel with the printer when he first considers metal base so that he may have the benefit of our many years experience—so that he may secure the equipment that above all other is most suited to his work.

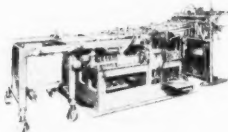
Sometime consider your costs in this light. Call on us for any data which might help you find if, with the system you are now using, your costs are as low as they would be with the equipment now available. Call on us regarding any type of metal base. The Printing Machinery Company, 328 Commercial Square, Cincinnati; Printing Crafts Building, New York; Fisher Building, Chicago.

THE PRINTING MACHINERY CO.

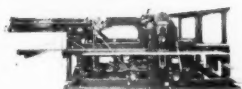
Manufacturers and Distributors of Warnock Diagonal Block and Register Hook System, Sterling Toggle Base and Hook System, Sterling Small Sectional Base, Aluminum Expansionable Book Block System, Aluminum Alloy Metal Furniture

CINCINNATI, OHIO

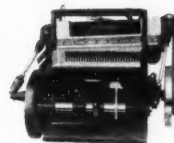




The Whitlock Pony built in the following sizes: 24x28, 26x36, 28x40.



The Premier Cutter and Creaser. Easy on dies, accurate, fast and rigidly built. Bed Sizes: 48x52, 51 $\frac{3}{4}$ x66, 55x78 $\frac{1}{2}$.



Seybold Automatic Cutter. Sizes: 32, 34, 38, 40, 44, 50, 56, 64, 74, 84 and 94 inch. Illustration shows 44 inch size.

Crystallizing a wish of the Graphic Arts

THE SALE of many a superior product is purposely restricted to a limited territory.

Manufacturers often concentrate their efforts, preferring not to gamble with the faith of distant prospects.

Then, comes the day of expansion, the day when these firms feel they can distribute their products with the conscientiousness they manifested in the smaller territory where first they built up their good name.

Prospects, wanting these products for years, now become customers. Business, based upon these ideals, prospers.

The Graphic Arts has always recognized the superior construction, the low cost of production ability, of the Premier Two Revolution and the Whitlock Pony. Now, these machines are more than engineering achievements.

Backed by the enormous facilities of the Harris-Seybold-Potter Company, these rugged, fast presses are sweeping into all corners of the industry on a wave of popularity which their superior constructions merit.

Some facts you should know are available. May a representative call? Drop a card saying when.

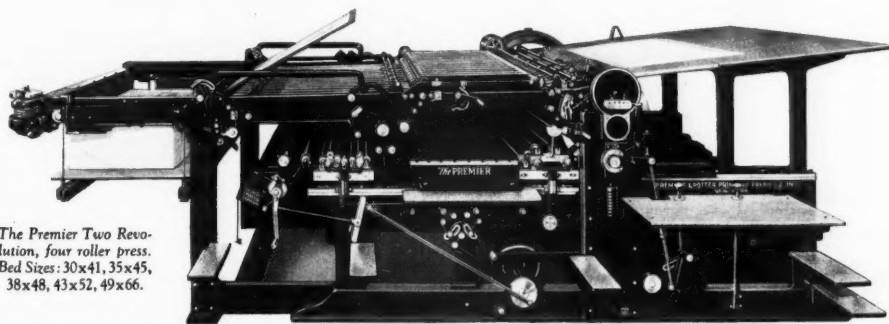
The **PREMIER**

HARRIS-SEYBOLD-POTTER CO.

General Offices: CLEVELAND, OHIO

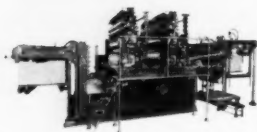
Sales Offices: NEW YORK, CHICAGO, SAN FRANCISCO
PHILADELPHIA, BOSTON, DAYTON

Factories: CLEVELAND, DERBY, CONN., DAYTON

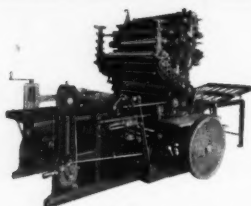


The Premier Two Revolution, four roller press. Bed Sizes: 30x41, 35x45, 38x48, 43x52, 49x66.

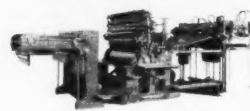
HARRIS · SEYBOLD · POTTER



The Potter Two Color Rotary
Offset. Sizes: 38 x 52, 41 x 54.



Potter Metal Decorating Press.
Sheet Size; 26 x 34. A leader in
its industry.



The Potter Single Color Rotary
Offset. Sizes: 34 x 46, 38 x 52,
41 x 54.

"Offset Headquarters"— the Greatest Reward of All!

SUCCESS is not always measured in terms of financial progress. You can still find master craftsmen who work on, inspired by thoughts that their efforts have contributed toward the world's progress.

For example, the pioneers, who labored for twenty-eight years, slowly perfecting the offset press, feel that to be known as "Offset Headquarters" is the greatest reward of all.

To the offset industry belongs their rich experience—a combined experience greater than that of any other concern in the world.

For, along with this industry, from its inception, the Harris and Potter Offset Press has been developed—carefully, methodically, and with results that only the passing years can bring.

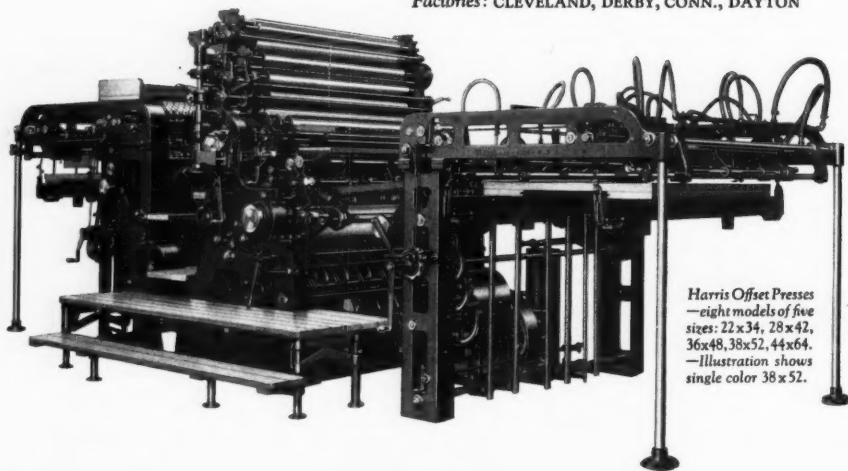
HARRIS
offset  presses

HARRIS-SEYBOLD-POTTER CO.

General Offices: CLEVELAND, OHIO

Sales Offices: NEW YORK, CHICAGO, SAN FRANCISCO
PHILADELPHIA, BOSTON, DAYTON

Factories: CLEVELAND, DERBY, CONN., DAYTON

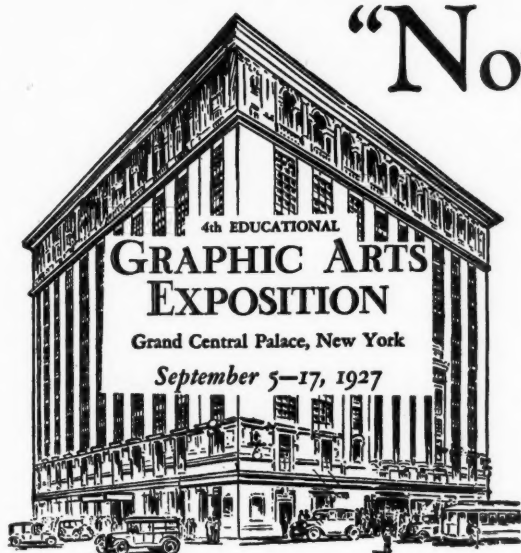


Harris Offset Presses
—eight models of five
sizes: 22 x 34, 28 x 42,
36 x 48, 38 x 52, 44 x 64.
—Illustration shows
single color 38 x 52.

EXHIBITOR
GRAPHIC ARTS EXPOSITION
New York, Sept. 5-17, 1927

HARRIS · SEYBOLD · POTTER

PRODUCED ON A HARRIS OFFSET PRESS



"Now for New York!"

*The Great Army
of the Printing
World Will
Mobilize Here!*

This Is Your Exposition

Be a part of it. Its success will reflect credit on the entire industry

*Not merely the
printing world,
but the world
that uses print-
ing, will visit
the Exposition.*

NEW YORK will be the mecca for the foremost printers, printing house craftsmen, manufacturers of equipment, dealers in supplies, advertisers, buyers of printing and others identified with the graphic arts. For two memorable weeks the dynamo of printing activity will hum. On three big floors of the Palace will be assembled all that is new and interesting in the printing and allied industries. There the wide-awake ones will find new ideas, make new contacts, renew old friendships, and get first-hand information of "what's doing" in their business.

The Exposition will illustrate in a surprising manner the enormous strides made in the industry. World-wide interest has been manifested and leading manufacturers have arranged comprehensive exhibits. The management has planned a most unusual display with features which will attract the trade and public. Annual conventions and meetings of the leading bodies will be held coincident with the Exposition, assuring the right kind of attendance. Under no other conditions could direct contact be made with so many desirable prospects.

NATIONAL GRAPHIC ARTS EXPOSITIONS, Inc.

461 Eighth Avenue, New York, Room 1916

A. E. GIEGENGACK, Exposition Manager

Telephone LACkawanna 5831-2

Plan YOUR Vacation
to Include

**NEW YORK in
SEPTEMBER**

The following associations, by whom the 4th Educational Graphic Arts Exposition has been organized, will convene in New York coincident with the Exposition:

THE INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN
INTERNATIONAL PRINTERS SUPPLY SALESMEN'S GUILD
INTERNATIONAL ASSOCIATION OF ELECTROTYPERS OF AMERICA
UNITED TYPOTHETAE OF AMERICA
INTERNATIONAL TRADE COMPOSITION ASSOCIATION
EMPLOYING BOOKBINDERS OF AMERICA



Kettles

What comes out of a kettle depends very largely on what goes into it. These huge kettles receive only the highest grade materials, tested for strength and accurately weighed—and they produce the composition which gives to Sam'l Bingham's Composition Rollers the finest printing quality obtainable.

Thirteen modern roller factories furnish these rollers to thousands of printers. Use our Red Shipping Labels to send us your old rollers. Sample our service!

Sam'l Bingham's Son Mfg. Co. Printers' Rollers

CHICAGO 636-704 Sherman Street	CLEVELAND 1432 Hamilton Ave.	KANSAS CITY 706-708 Baltimore Ave.
DETROIT 4391 Apple Street	DALLAS Patterson Ave. & Orange St.	ATLANTA 40-42 Peters Street
KALAMAZOO 223 West Ransom Street	ST. LOUIS 514-516 Clark Avenue	DES MOINES 1025 West Fifth Street
INDIANAPOLIS 629 S. Alabama Street	MINNEAPOLIS 721-723 Fourth Street	PITTSBURGH 88-90 South 13th Street
SPRINGFIELD, OHIO East and Harrison Streets		

For 78 Years Bingham's Reliable Composition Rollers

For Economical Composition

INTERTYPE with Equipment C-s.m.-2

TEXT and DISPLAY—3 Main Magazines, 3 Side Magazines

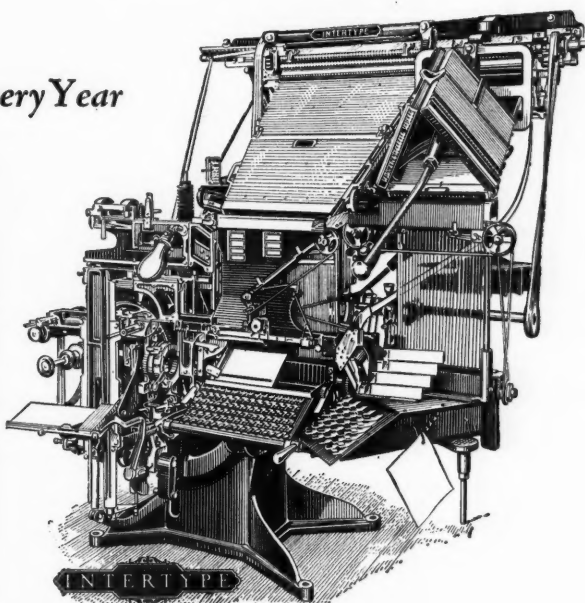
Without a Peer . . .

Saves Every Year

Use Intertypes
for Book and Job
Composition

*Furnished in either
30 or 42 ems*

The range of the C-s.m.-2 is
from 5 to 60 point condensed
and as many as 12 different
faces can be run in the six
magazines on the machine—
without extra magazines.



Now that practically all the newer faces are cut in complete series for the Intertype, many book and job printers are finding greater economies in slug composition. Today the finest work is being printed direct from Intertype slugs. The resultant savings permit lower estimates and larger profits . . . Write for Intertype literature.

Visit the Intertype Exhibit at the Graphic Arts Exposition



INTERTYPE CORPORATION: New York 1440 Broadway; Chicago 130 N. Franklin St.; Memphis McCall Bldg.; San Francisco 560 Howard St.; Los Angeles 1240 South Main St.; Boston 80 Federal St. . . . London; Berlin

The Mystery Of Good Printing

(Not By Sherlock Holmes)



IDEAL Products

Ideal Typograph Rollers

Made by a patented process of vulcanized vegetable oils and varnishes similar to those used in printing inks. All-season rollers ground true. Guaranteed not to melt, shrink or swell. For use as ducators and distributors on all presses and for form rollers with rubber type.

Graphic Rollers

Molded from gelatinous composition principally for use as form rollers. May also be used as ducators and distributors. Can be used at any desired speed of press. Guaranteed not to melt.

Ideal Process Rollers

Designed to permit printers to re-surface or recondition their own rollers. For use in all positions and on all presses. A big forward step in pressroom practice, particularly for large establishments, and in shops where a constant supply of good rollers is essential.

Ideal Lithographic Rollers

Made of vulcanized vegetable oils and varnishes. For all positions—water or ink—on any offset or lithograph press, printing on paper or tin. Made with either a smooth or grained surface, ground true. Need no breaking-in or scraping.

A DARK fog smeared night—a bone crunching thud—a woman's piercing scream—a curse, a sob, swift stealthy steps—and then silence! A beautiful setting for a gripping good murder mystery—an enjoyable yarn for the after dinner cigar and relaxation.

But in good printing production no such mystery exists. Sherlock Holmes would receive no midnight summons. He wouldn't have a job, because the mystery of good printing lies largely in the rollers used. Good printing and lithography never yet came from a poor set of rollers. The leaders pin their faith to Ideal Rollers. They know by experience that Ideal Rollers insure good work—work that "goes right through"—work that ranks low in the cost figures and high in the customer's estimation.

Let us send you the clue to Ideal Roller leadership; let us tell you why, when and where America's foremost printers and lithographers use Ideals. It's a great story—it will grip your imagination and above all it will show you the way to "Lower Cost Per Impression." Act!



IDEAL ROLLER & MANUFACTURING CO.

General Offices
and Plant No. 1

2512 W. 24th Street
CHICAGO, ILL.

Sole Selling Agents

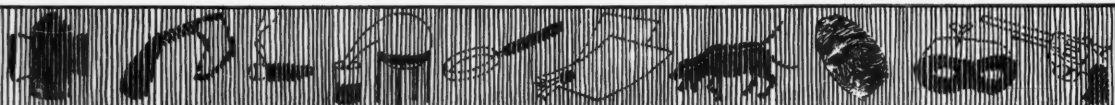
THE AULT & WIBORG COMPANY

New York Cincinnati Chicago

Branches in All Principal Cities

Plant No. 2

22nd Street and 39th Ave.
LONG ISLAND CITY,
N. Y.



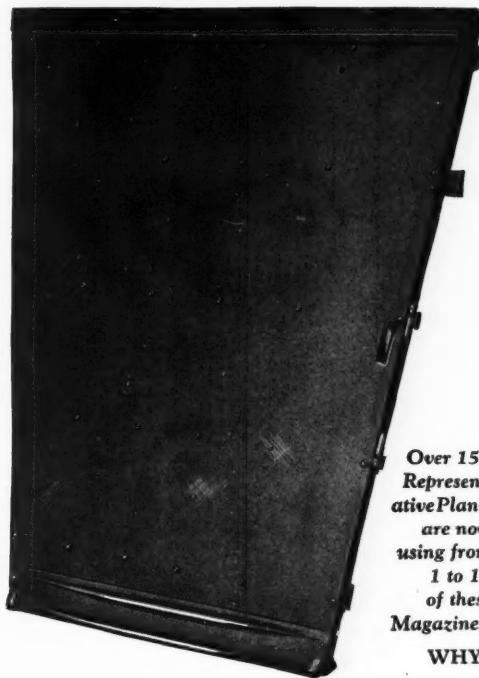
New Perfect Magazines for Mergenthaler Linotype Machines

Standard Interchangeable
Magazines

Full Size **\$150** Immediate Delivery
Less 3% 10 Days

Split Interchangeable
Magazines

Lower Half Only **\$110** Immediate Delivery
Less 3% 10 Days



Over 150
Representative Plants
are now
using from
1 to 16
of these
Magazines.
WHY?

At Our Risk

Let us ship you a Magazine on trial; use it on your own Machines for thirty days; if you are thoroughly satisfied, keep it, and we will bill it to you—otherwise, return it at our expense—no obligations. *Fair enough?*

They are interchangeable and fit perfectly on all Standard Linotype Machines, including Models Nos. 26, 25, 19, 18, 14, 8, 5 and 4.

Our deferred payment plan will enable you to purchase Magazines on easy terms.

Manufactured by

RICH & McLEAN, Inc.

73 Beekman Street
New York City

ESTABLISHED 15 YEARS

The Better Magazine for Less Money



Please Mention THE INLAND PRINTER When Writing to Advertisers.

FAST GALLEY PROOFS!



The New No. 32 VANDERCOOK Proof Press

Automatic Inking

PRINTING SURFACE $13\frac{3}{8} \times 26$

A very rapid and convenient press for high grade proofs of straight matter and made up pages in galleys. Ask for information from any prominent dealer or the manufacturers

Originated and Manufactured by

VANDERCOOK & SONS Originators of the Modern Proof Press
1716-22 W. AUSTIN AVE., CHICAGO, ILL.

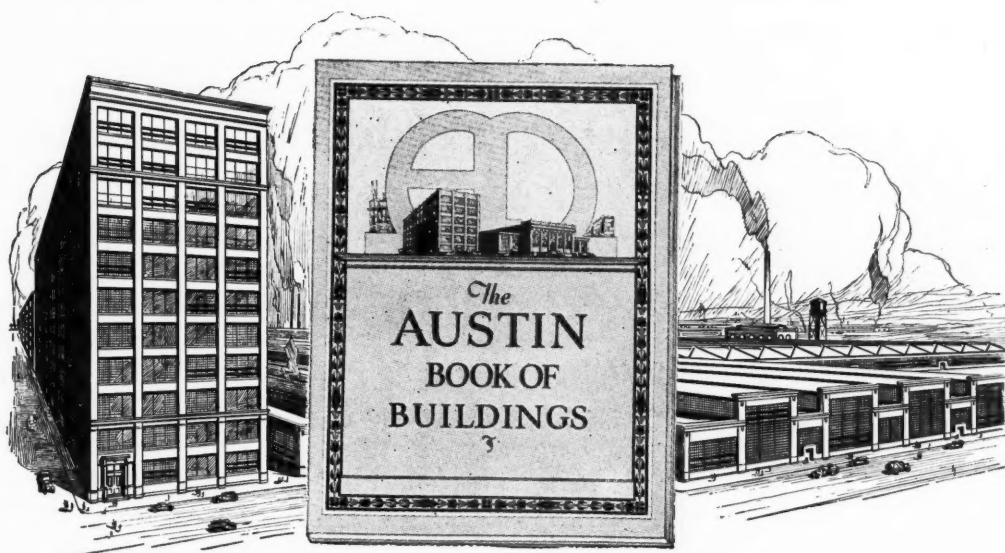
SOLD IN CANADA EXCLUSIVELY BY



EXHIBITOR
GRAPHIC ARTS EXPOSITION
New York Sept. 5-17, 1927



TORONTO TYPE FOUNDRY CO., LTD.



Executives Interested in Their Companies' Building Program Should Have This Book

*Showing Latest Trends in Construction
with Charts, Costs, Technical Data, etc.*

WOULD you like a brief and authoritative statement that would help you determine:

- Whether the new plant buildings you propose shall be Multistory or Single Story?
- How branch plants or warehouses can be successfully located and built?
- How soil-bearing pressure may affect your building costs?
- What the advantages of a wood block floor are as against a concrete floor?
- What kind of a roof structure you should use on a given type of building?

Valuable light on these questions and many others, together with relative costs of different types of construction, are contained in the 100-page "Austin Book of Buildings."

This carefully prepared Austin Book of Buildings has helped hundreds of business executives to right decisions on many of the important questions in connection with their new building projects. The facts it presents on Building Design, Construction and Equipment, are supported by Austin's successful and continually growing experience of more than a half-century.

Send the Memo below, or phone the nearest Austin Office for your own copy of this helpful book.

THE AUSTIN COMPANY, Engineers and Builders, Cleveland

New York Cincinnati Pittsburgh St. Louis Chicago Philadelphia Seattle Portland Detroit Miami
The Austin Company of California: Los Angeles and San Francisco The Austin Company of Texas: Dallas

AUSTIN

Complete Building Service

<p>Memo to THE AUSTIN COMPANY, Cleveland—</p> <p>..... project containing sq. ft. Send me a personal copy of</p> <p>"The Austin Book of Buildings." Individual.....</p> <p>Firm..... City.....</p>	<p>We are interested in a</p> <p>.....</p> <p>IP 7-27</p>
--	---

Please Mention THE INLAND PRINTER When Writing to Advertisers.

“... 20, 28 and 40-page saddle-stitched signatures are not used because of the word ‘impossible’”

—from an able article by John Reed in March INLAND PRINTER.

THE Model “B” CLEVELAND Folder (25x38) will fold many forms of 20, 28 and 40-page booklets that may be saddle-stitched. This machine’s ability to produce swiftly and accurately a great number of unusual folds, as well as all the ordinary folds, cuts production costs and creates new sales opportunities.

—and with the Model “O” (19x25)

A 17x11 double letterhead sheet may be fed, cut in two and single letterheads delivered, each folded ready for a #6¾ envelope. This gives double ordinary machine production. The model “O” will fold 66 forms from the full-sized 19x25 sheet.

—Dummy Folds sent free

Sets of dummies illustrating many cost-cutting, exclusive CLEVELAND Folds for Models “K,” “B” and “O” will be sent free to Printers and Bookbinders upon request. They show how extreme versatility results in low-cost folding production.

—the complete CLEVELAND family

Besides the models listed above there are: Model “K” (38x50), and “E” and “L” (17x22). Priced from \$750 upwards. Cleveland Air Wheel Feeders, Continuous and Pile, are available for all models. Samples of work and complete specifications may be had for all machines.

THE CLEVELAND FOLDING MACHINE CO.

General Offices and Factory: CLEVELAND, OHIO

NEW YORK—1304 Printing Crafts Bldg.
BOSTON—Chamber of Commerce Bldg.
CHICAGO—532 S. Clark Street

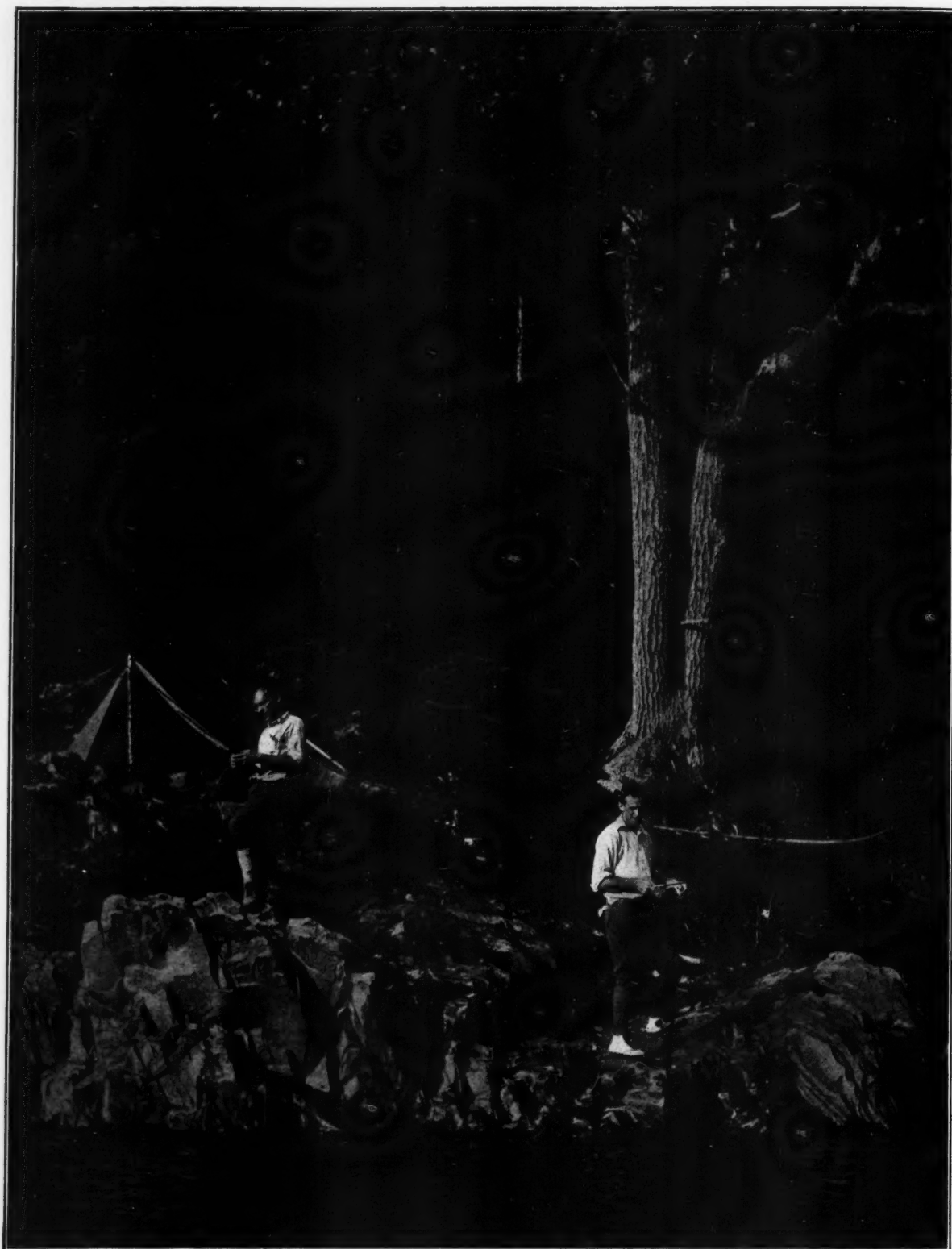
PHILADELPHIA—1024 Public Ledger Building
LOS ANGELES—East Pico and Maple St.
SAN FRANCISCO—514 Howard Street

PRINTING INKS SINCE 1804



STANDARD FOR OVER A CENTURY

**CHARLES ENEU JOHNSON
AND COMPANY
PHILADELPHIA**



CONTINENTAL BLUE
CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA
BRANCHES IN ALL PRINCIPAL CITIES

Make-Ready

Cut

1/2

No. 2 Kelly

How printing costs are reduced

by large make-ready saving on No. 2 Kellys is shown in the statement of a prominent New York printer. The experience of this plant, operating a battery of Kellys, is that one-half the make-ready time is used on two forms run on Kellys as against the time necessary on a single form, twice the Kelly size, printed on a large cylinder.

The Kelly hour cost is less and as Kelly production is double the large cylinder total, output is preserved. A saving of one-half the make-ready time, plus the saving represented by a lower hour cost, are two of several Kelly economies that enable this plant to produce work at considerably lower cost.

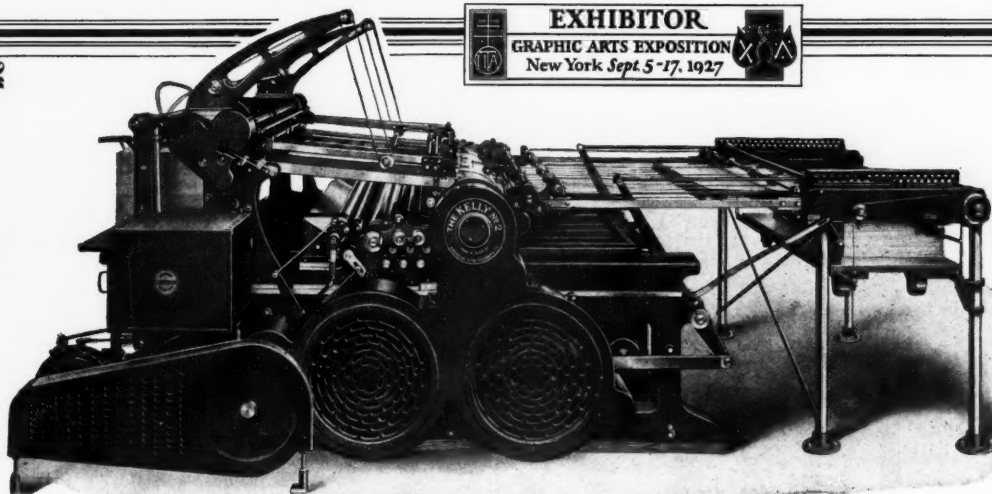
Cutting large sheets in two is now a practice in many Kelly equipped plants. That it is economical to do so is shown by several statements that have come to our attention. This is a pointer to the investigating printer. It warrants attention.

Kelly Presses, Parts and Service available at all Selling Houses and Agencies of the

American Type Founders Company

Sold also by Barnhart Brothers & Spindler, all selling houses; Sears Company Canada Limited, Toronto-Montreal-Winnipeg; Alex. Cowan & Sons, Ltd., all houses in Australia and New Zealand; Canadian-American Machinery Company, London, England; National Paper and Type Company, Central and South America, Mexico, Cuba, Porto Rico and West Indies

EXHIBITOR
GRAPHIC ARTS EXPOSITION
New York Sept. 5-17, 1927



THE KELLY AUTOMATIC No. 2—A Complete Printing Unit

SET IN MEMBERS OF THE GARAMOND FAMILY ADVERTISING BRACKET

Please Mention THE INLAND PRINTER When Writing to Advertisers.



When you bring your advertising problems to Hawtin's you will have the helpful co-operation of merchandisers, creative artists, and other expert craftsmen who will counsel with you frankly in every-day terms. The building of advertising is purely a business and art proposition. While it demands the close working together of skillful artists, engravers and typesetters, it has no mysteries—needs no "Medicine Man."

HAWTIN
SERVICE

THE HAWTIN COMPANY
IDEAS · DRAWINGS · PRINTING PLATES · AD SETTING
CHICAGO, ILL.

HAWTIN
SERVICE

HAWTIN SERVICE

YOUR STORY IN PICTURE LEAVES NOTHING UNTOLD



Alternating Current Motors that surpass D. C. performance

YOU need no longer fear alternating current service. Thanks to Kimble Motors, you can now get just as good results, if not better, with alternating current service, as you have been getting with direct current. The experience of Westbrook Publishing Company, set forth in the accompanying letter, is typical of Kimble users' experience everywhere. Learn the name of a Kimble installation in your community, and see Kimble motor and control apparatus in service.

Ask your printers' supply salesman
or write us

KIMBLE ELECTRIC COMPANY
2408 West Erie Street Chicago, Illinois

SPECIALIZING ON SCHOOL AND COLLEGE PERIODICALS **WESTBROOK PUBLISHING COMPANY**

MAGAZINE



PRINTERS

3800 North Mervine Street, Philadelphia, Pa.

WAVERLY 8193

March 18, 1927.

J. W. Brugler-J. E. Bolich
1015 Chestnut Street
Philadelphia, Penna.

Gentlemen:

Referring to your inquiry on the performance of our KIMBLE apparatus, we are pleased to state that everything - monotypes, folders, cylinder presses, jobbers, stitchers, etc. - is operating splendidly.

As you know, for some years previous to constructing our new building, we used direct current motors, and, frankly, when we found that it would be necessary to change to alternating current apparatus, we were somewhat dismayed, it being rumored in the trade that alternating current control could not equal direct current, and that production, efficiency, etc., would suffer.

I feel that when you proved to me that we could obtain a 4-to-1 range in speed on our cylinder presses, and also dynamic brake and other features, which were essential to their proper operation, that we were "sold" on KIMBLE apparatus. After our first year of operation and an opportunity to study our production figures, power bills, and other matters pertaining to the electrical equipment, we are still "sold", and feel that we have one of the finest operated plants in this district.

Do not hesitate to call on us for a recommendation of your equipment to any prospect you may have, for we can assure them that alternating current apparatus is actually superior to direct current apparatus when properly selected and applied.

Yours truly,

WESTBROOK PUBLISHING CO.

RAUL G. BANNET

DWIGHT H. BANNET

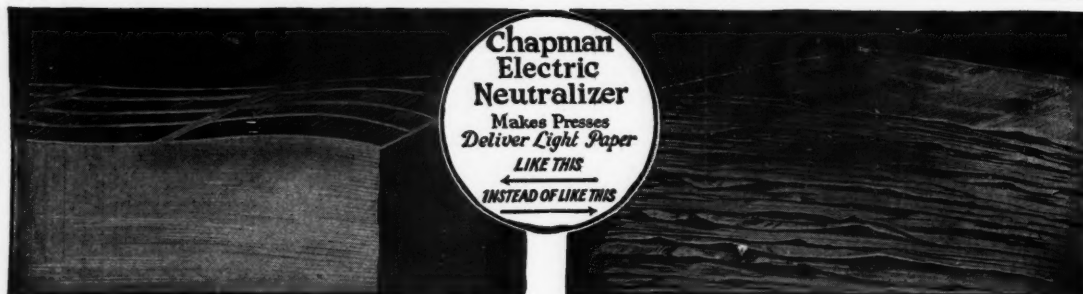
L. KIMBLE BANNET

KIMBLE MOTORS

Made for Printers since 1905

Please Mention THE INLAND PRINTER When Writing to Advertisers.

555



This Summer { Chapman Electric Neutralizers Will Be Used on More Than 7,000 Printing Presses

That static electricity is troublesome and costly in summer is proved by the fact that CHAPMAN ELECTRIC NEUTRALIZERS are kept in constant operation throughout the summer season on more than 7,000 presses.



UNITED PRINTING MACHINERY CO.

38 PARK ROW . . . NEW YORK
470 ATLANTIC AVENUE . . BOSTON
FISHER BUILDING . . . CHICAGO



EXHIBITOR

GRAPHIC ARTS EXPOSITION
New York Sept. 5-17, 1927



**U.P.M.
Speed
Bronzer**

**United Printing
Machinery Company**

38 Park Row, New York
470 Atlantic Avenue, Boston
Fisher Building, Chicago



EXHIBITOR

GRAPHIC ARTS EXPOSITION
New York Sept. 5-17, 1927



with Lowering Pile Delivery

is now used by the following representative houses:

Stecher Lithographic Company, Rochester, N.Y.
Nivison-Weiskopf Company - - - Cincinnati
Forbes Lithograph Company - - - Chelsea, Mass.
Multi-Colortype Company - - - Cincinnati
Traung Label & Litho Company - - - Seattle
Calvert Lithographing Company - - - Detroit
British-American Tobacco Company - China
Consolidated Litho. & Mfg. Co., Ltd. Montreal
American Lithographic Company - New York
Rochester Lithograph Company Rochester, N.Y.
Oberly & Newell - - - - - New York
Walter R. Ziegler - - - - - Riverside, N. J.
Traung Label & Litho. Company San Francisco
Western Lithograph Company - Los Angeles
Robert Gair Company - - - Piermont, N.Y.
Union Lithograph Company - - San Francisco
U. S. Printing & Litho. Company - Brooklyn

Ludlow Lining Typefaces

Save Time and Labor on Ruleform Work

**Six Attractive Styles
and Many Sizes**

**NOTICE ENERGETIC
PROMINENT** — — — — —

Ludlow Engravers Bold

**DEPEND ON UNIFORM
COMPOSITOR** WITH — — — — —

Ludlow Lining Plate Gothic Heavy

**RESTORE SCHEDULE
FURNISH PERFECT** — — — — —

Ludlow Lining Plate Gothic Bold

**PRODUCE CHOICE POSTERS
NEW PRODUCTION** — — — — —

Ludlow Lining Plate Gothic Heavy Cond.

**SPECIMEN OF MODERNIZED
MODERN METHOD** ENABLE — — — — —

Ludlow Lining Plate Gothic Light Cond.

**CONSIDERS PRESTIGE
GENUINE PRODUCT** — — — — —

Ludlow Victoria Italic

Ludlow Lining Typefaces align perfectly in all sizes with the Ludlow horizontal ruleform rules. The above types also align with each other and may be used in combination.

Ludlow Ruleform Combinations



Descenders are made in the 12, 14, 16, 18, 20, 22, and 24 point sizes—horizontal rules in 3, 6, 8, 10, 12, 18 points and up.



Setting ruleforms the Ludlow way means rapid, economical production, instead of slow, laborious pottering. It means easier, more interesting work for the compositor and quality work for the customer.

In the production of ruleforms, Ludlow lining typefaces are time and labor savers. Lining Plate Gothics, for instance, in sizes from 6 to 18 point align perfectly at the bottom with the lining rules. Sawing the rule to odd lengths causes no accumulation of odd-length rules.

Liberal use can be made of even the lighter Ludlow lining faces, the ones with hairline serifs, in any kind of job regardless of the quantity to be run. There are no type replacement costs as these faces, with their dainty lines and serifs, are always melted and recast into new sluglines again and again. You can keep any number of jobs standing indefinitely, with no expense other than the metal used. You can set run-of-the-hook copy 24 hours a day, every day, without running short of rules or faces, and without added expense.

Yet, these are not the only ways in which the Ludlow takes the drudgery out of ruleform work and puts it on a profitable basis. The repeat-casting feature of the Ludlow, whereby as many duplicate lines as desired can be cast from one setting, is a big saver of time and effort. The entire body, comprising the bulk of the average ruleform, can be recast on the Ludlow when the lines are similar. This recasting feature also makes it possible to print ruleforms in multiples, without buying or waiting for electros.

Ludlow ruleform slugs are quickly locked together by means of ingenious slug-aligners which hold the verticals in continuous lines. Not only does this method save considerable composition and make-up time, but the greater accuracy of alignment, together with the freshness of always-new Ludlow typelines, makes it simpler and easier to produce quality printing.

If you use composition, come to the Graphic Arts Exposition in September and learn the facts about the Ludlow and Elrod—how they will facilitate greater and better production for you.

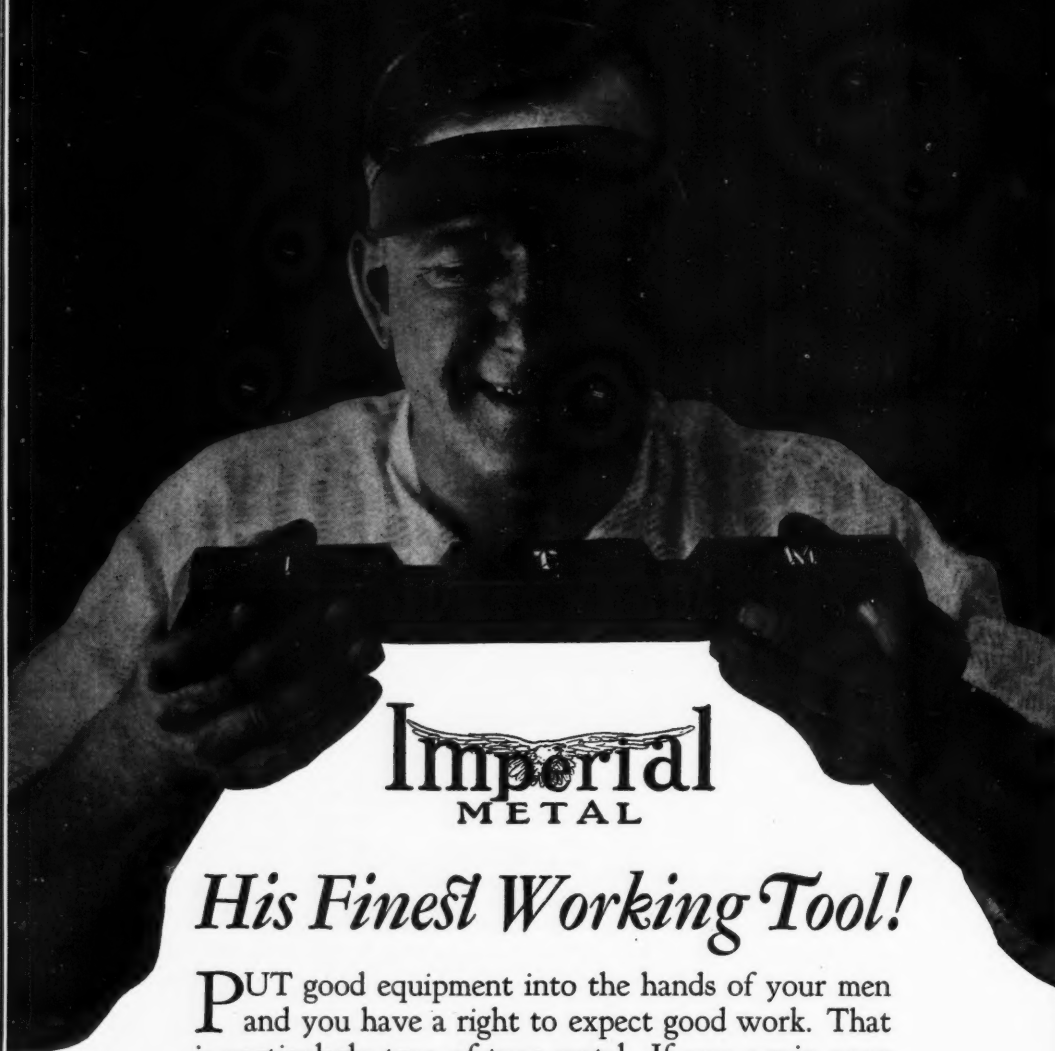
Ludlow Typograph Co.

2032 Clybourn Avenue, Chicago

Boston: 470 Atlantic Avenue
New York: 63 Park Row

Atlanta: 41 Marietta Street
San Francisco: 5 Third Street

LUDLOW QUALITY SLUG COMPOSITION



Imperial
METAL

His Finest Working Tool!

PUT good equipment into the hands of your men and you have a right to expect good work. That is particularly true of type metal. If you equip your shop with Imperial Type Metal, serviced by the Imperial Plus Metal Plan, you have a right to expect clean-cut, sharp plates. You have a right to expect a minimum of machine trouble, a metal that is always in perfect balance and, best of all, a decided reduction in your metal costs. Realize these expectations by sending for a copy of the Plus Plan now!

IMPERIAL TYPE METAL COMPANY

Manufacturing the following metals:

LINOTYPE	ELROD	MONOTYPE	LUDLOW	INTERTYPE	LINOGRAPH	STEREOTYPE	THOMPSON
Philadelphia			Cleveland		New York		Chicago



SUPERIOR TRI-COLOR Automatic

ELECTRICALLY operated with quarter horse power motor. Automatically feeds paper from rolls, counts finished pieces as it prints and cuts work to required size. Prints on paper or card stock, silk, leather, etc., registering color perfectly to hair-line. Produces blind embossing while printing in one or two colors and perforates finished work if desired, in any direction as it prints.

**One, Two or Three Colors
3500 Per Hour**

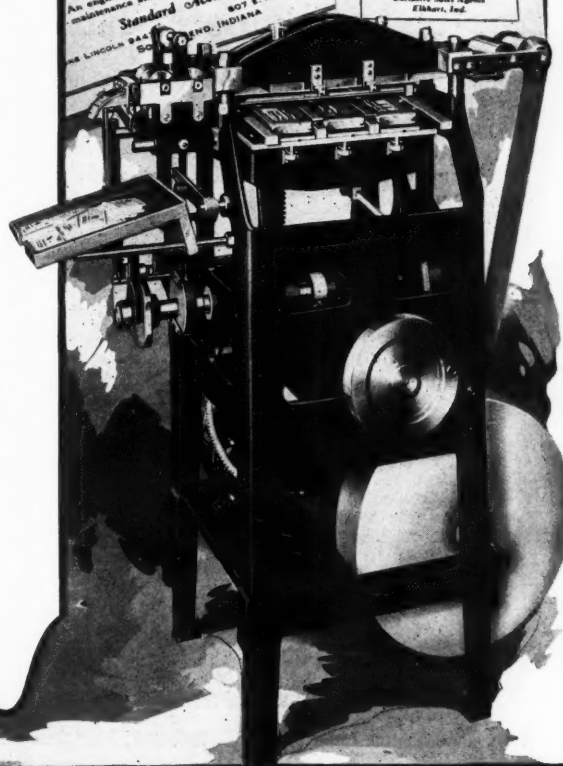
The marvelous efficiency, accuracy and speed of the Superior Tri-Color Automatic have been an amazing revelation to printers everywhere. Labels, tags, tickets, cards, blotters, stickers, etc. are now produced at approximately one-third the cost involved with hand presses. The production of small forms has now been placed at the highest peak of profit percentages.

Chase size, 2 in. x 3½ in. Extreme dimensions. 48 in. high, 42 in. wide and 28 in. deep.

Complete descriptive bulletin with price and payment terms mailed on request.

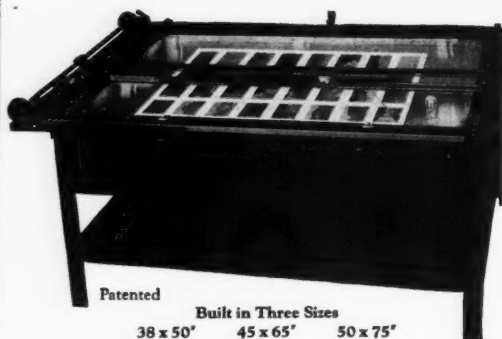


Superior Press Mfrs., Inc.
YOUNGSTOWN, OHIO



EXCLUSIVE SALES REPRESENTATIVES:—VARIUS SALES, INC. ELKHART, IND.

Accuracy plus Profits



Patented
Built in Three Sizes
38 x 50' 45 x 65' 50 x 75'

BY the assistance of this big improvement over all other forms of line-up and registering devices, accurate line-up and register now becomes a simpler and quicker operation.

The **Craftsman**

Line-up and Register Table

is unexcelled for book, catalogue and color work. Its extreme accuracy and simple method of operation have made it easily the leader in its field. Lithographers and label printers will find it unequalled for the exacting requirements of their work.

It will eliminate unprofitable work through unestimated time spent in lining up and registering intricate forms. The moment the Craftsman Table is put to work in your shop these troubles end. It means the saving of time, labor, patience and money. Can you afford to be without it?

Geared Accuracy

The straight-edges are geared to the table; there are no wires to keep adjusted. When once adjusted the straight-edges on the Craftsman Table are permanently accurate. Other time-saving improvements incorporated in the Craftsman Table have made it the most complete line-up and register table ever offered the printer and lithographer.

A descriptive folder is yours for the asking.
Just drop a line to

National Printers' Supply Co.

Makers of Printers' Registering Devices

748 Old South Building Boston, Mass.



The Southworth Quality

Heavy Duty, Combination Multiple Punching and Perforating Machines

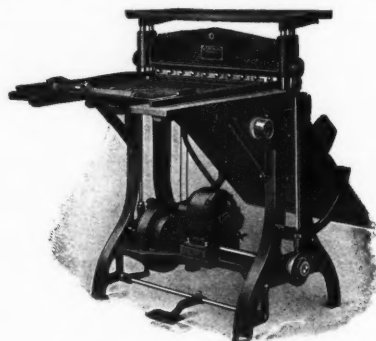


The Heavy Duty Super Portland Punching Machines

Our Foot, Belt and Motor Driven Super Portland Punching Machines are designed to do Heavy Duty Punching and Perforating. These machines are used for Punching Round and Open Holes, Round Cornering, Perforating, Tab Cutting and Indexing. Special equipment of any kind can be furnished.

Our machines will do as wide a range of work as any punch now on the market and are guaranteed as to workmanship and material.

Southworth Perforators are built in Heavy Duty Models, and the dies guaranteed for five years' service. We



28-Inch Heavy Duty Motor Driven Perforator with Full Equipment

can supply 15-inch Hand Power, 20 and 28 inch Foot Power, 28-inch Belt and Motor Driven Machines.

Send for Bulletin Illustrating Machines

Purchasing equipment of our make guarantees you service and satisfaction after continued use.

In Stock and for Sale by Agents and Type Founders

Manufactured by

Southworth Machine Co.
PORTLAND MAINE



R. R. DONNELLEY & SONS COMPANY

have designed, engraved, composed and printed catalogues for American manufacturers during over sixty years of existence in Chicago. The accumulated experience of these years has demonstrated the vital importance of each detail of the catalogue's accomplishment. Text, illustrations, specifications and tables in a catalogue may be marshalled in an orderly fashion that invites interest and inspection, commands respect for the goods, and leads to sales. Printed salesmen, these catalogues must be precise and clean cut without useless gestures or the waste of space. The personality and identity of the Company, so valuable to every business, should shine through the pages of its catalogue.

DISTINGUISHED CATALOGUE PAGES SET ON THE LINOTYPE

Distinguished catalogue pages are being produced by the use of Linotype Composition. The most worthy and aristocratic of all type families are now available in satisfactory and complete series. Plain and decorative old style faces contrast with more severe and standard modern letters. There is a Linotype face for every mood and occasion—the skillful advertiser and printer, using Linotype composition, can handsomely exploit his wares, be they lingerie and laces, or motor trucks and tractors. For the purpose of the present demonstration, R. R. Donnelley & Sons Company have set on the Linotype some typical catalogue pages which may be considered common to the experience of all printers. Design and typography by William A. Kittredge.

MERGENTHALER LINOTYPE COMPANY
Representatives in the Principal Cities of the World

SUGGESTED SPECIFICATIONS

Partitions

ALL toilet partition stalls and backs shall be of Vitrolite manufactured by The Vitrolite Company, Chamber of Commerce Bldg., Chicago, Ill., with cores for mullions and cap made up in the following manner in accordance with shop drawings submitted by contractor doing this work and subject to approval of architect.

Mullions

ALL mullions to consist of 22 gauge "Armco" rust-proof sheet iron cores of standard widths, $\frac{7}{8}$ " deep and $80\frac{3}{4}$ " high from finished floor line to underside of metal cap, and to be properly reinforced, also provided with means for anchoring to floor and bolting to underside of cap. Metal blocks for receiving hinges and strikes shall be securely welded in place as shown in drawing covering this work.

Caps

CAP is to consist of 22 gauge "Armco" rust-proof sheet iron core $3\frac{1}{4}$ " high by $\frac{7}{8}$ " deep, properly reinforced and slotted on bottom side for bolting to top of mullion. All metal cap to be provided with one coat of cheap varnish dashed with sand, to which $\frac{7}{16}$ " Vitrolite slabs are cemented with Vitro-Cement furnished by Vitrolite contractor.

Frames

ALL metal framework is to be set up in a workmanlike manner before Vitrolite is cemented in position, care to be taken that mullions and caps are bolted solidly together and securely anchored to floor and walls, also provided with cheap varnish coat dashed with sand to form rough surface for Vitro-Cement to adhere to when Vitrolite slabs are installed.

Construction

STANDARD units call center mullions 6", 8" 2" deep and 80" high lions adjustable to deep and 80" high. mullions (right and left) 2" deep and 80" high heights are from finished to underside of cap which is 4" high by 2" deep.

Each partition shall consist of panel 52" high and cap 8" high, the panel to be supported at front

by Vitrolite base at back of center mullion 12" high and by the same manner and method at the wall. The two members of this partition shall be constructed as follows:

Panel and cap shall be made up of two pieces of Vitrolite $\frac{5}{16}$ " thick mounted back to back with plastic cement on a felt core, making finished thickness of $\frac{3}{4}$ ". Panel to have all edges ground exact, cap to have true ground edges and to be grooved at both short ends for fastening to slot and back of steel mullion and at wall.

FREE standing partitions used in connection with similar mullions, shall run to floor and consist of base 12" high, panel 52" high and cap 8" high to be constructed as follows:

Base and panel shall each be made up of two pieces of Vitrolite $\frac{7}{16}$ " thick mounted back to back with plastic cement on a felt core, making finished thickness of 1", and to have all edges ground exact as per drawing. The cap shall be in two sections, the outside section to have all edges ground exact and inside section to have true ground edges with grooves at both short ends for fastening to slot in mullion and at wall.

The stalls shall be erected as above described and in a workmanlike manner.

ALL toilet doors shall be (Specify) and unless otherwise specified are to be furnished by (Specify contractor) However, this contractor shall drill necessary holes for are as per templet furnished.

Construction

Free Standing Partitions

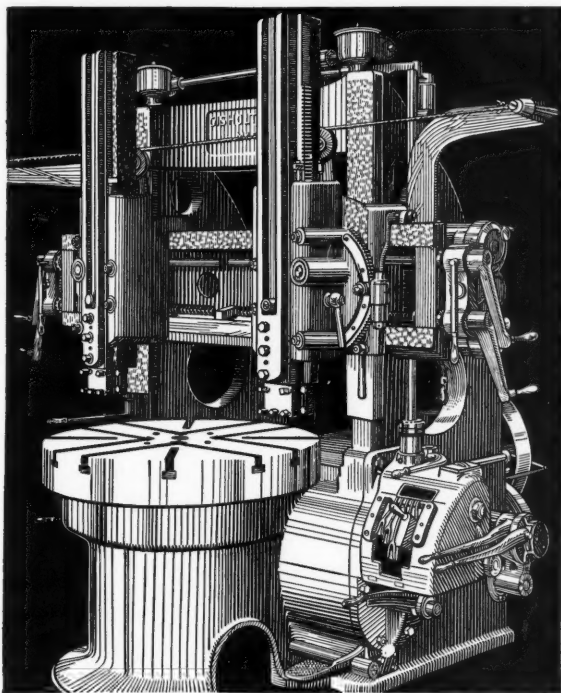
Doors

Hardware

THIS PAGE

is set entirely on the
Linotype in 10 Point Scotch
Roman, Solid; Heading, 18 Point
Scotch Roman, caps; Side Heads,
12 Point Scotch Roman, italic;
Rules, 2 Point Matrix Slide
No. 405; Border, 12 Pt.
No. 1410.

are shall be solid brass, as follows: Hinges—either double or single be hung with Lawsoning Hinge, Vitrolite 2434. Strikes—For g doors use Lawsonlike No. 1890-DA and acting doors, LawsonStrike No. 1890-SA. Latches—All latches to be Lawson Latch No. 1990. Indicators—Where indicated on plans use Lawson Indicator No. 1985.



Vertical Boring and Turning Mill

Either a three or four-jaw combination universal and independent chuck can be furnished at extra cost.

THE new driving pulley is geared with a friction back-geared headstock which has seven mechanical speed variations which, in connection with a two-speed countershaft, provides twelve changes of speed to the table, all in geometrical progression.

The standard machine is equipped with a plain table having four pair of parallel and four radial T slots.

A foot brake, at either side, gives the operator perfect control of the table after the power is thrown off. The feed change levers, rapid traverse levers and table control levers are conveniently located on both sides of the machine. The location of these levers is such that all are within reach of the operator without change of position.

The machine has two plain swivel heads independent of each other.

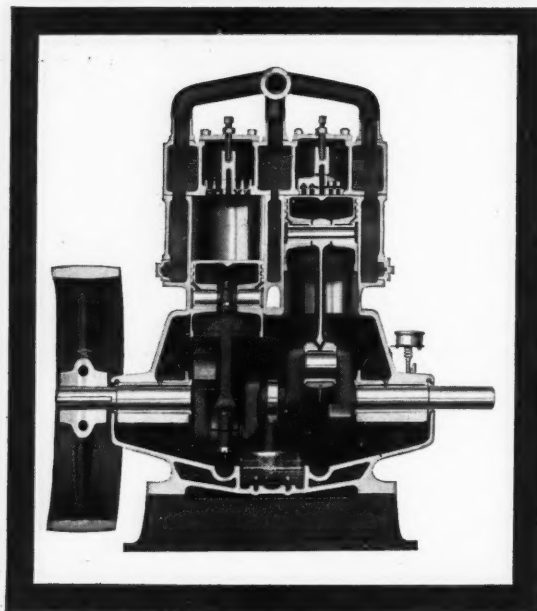
THE RAM is of box section type, having a central core, $3\frac{1}{2}$ " in diameter, extending through the entire length. The bore for the tool holder is 3" in diameter. The tool holder has three vertical positions in the ram, one of which is provided with a key to be used when taking heavy cuts.

THE LINOTYPE

THIS PAGE is set entirely on the Linotype in 12 Point Caslon, 2 point leaded, and 10 Point Caslon, 2 point leaded; Heading, enlarged 36 Point Garamond roman caps and 30 point Garamond italic, lower case; Initial, enlarged from 36 Point Garamond; Rule, 6 Point Matrix Slide No. 411.

ALL FEED GEARS and all other gears subjected to heavy duty are made of steel; all gears are encased.

GARDNER GOVERNOR COMPANY



Gardner Vertical Power-Driven Compressors

THE XH Type Gardner Compressors are built to meet the demand for a compressor to be operated by direct connection to commercial gasoline engines and electric motors. With all superfluous weight eliminated, their compact, rigid construction makes them ideal for both portable and stationary use. Over sixteen years ago the Gardner Governor Company originated the first high-speed Gardner-Rix Vertical

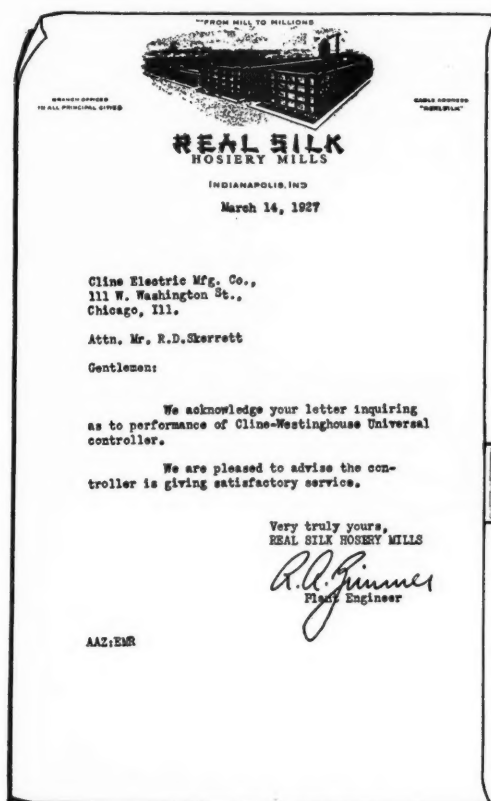
Plate Valve compressors. These have been the leaders in their class since that time and now that a higher speed compressor for direct connection to motor and gasoline engine is desired, this XH line of Gardner machines is offered to take care of all services. Our complete records enable us to definitely determine the machine you are operating when its serial number is furnished and make it possible for us to give you excellent repair service.

SPECIFICATIONS—Set entirely on the Linotype in 12 Point Garamond, 2 point leaded; Heading, 30 Point Garamond caps and lower case; Running Head, 12 Point Garamond caps; Initial, enlarged from 30 Point Garamond; Border around cut, hand-drawing; Rules, 4 Point Matrix Slide No. 419.

—LINTYPE—

—LINTYPE—

Real Silk Hosiery Mills
 appreciate the "satisfactory service" of
Cline Universal Controllers



EXHIBITOR
 GRAPHIC ARTS EXPOSITION
 New York Sept. 5-17, 1927

The Cline Electric Mfg. Co. furnish Motors and Control Equipments for Printing Presses and Auxiliary Machinery for Newspaper and Job Presses

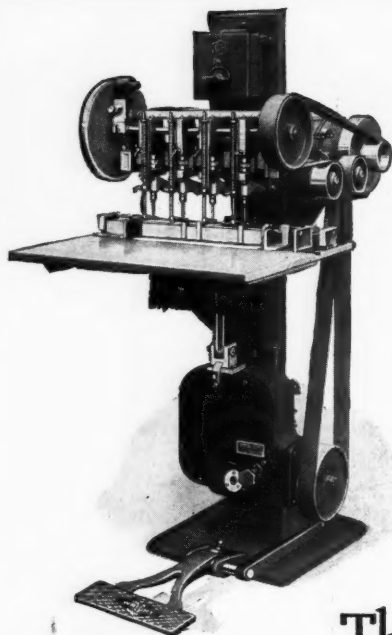
CLINE ELECTRIC MFG. CO.

MAIN OFFICE, CONWAY BUILDING, 111 W. WASHINGTON ST., CHICAGO ILL.

WESTERN OFFICE
 FIRST NAT'L BANK BLDG.
 SAN FRANCISCO
 CALIFORNIA



EASTERN OFFICE
 MARBRIDGE BLDG.
 47 WEST 34TH ST.
 NEW YORK CITY



WRIGHT PAPER DRILLS

are known for the quantity and quality of their work.

They drill perfect, round holes at less than one-tenth the cost of punching.

We can give you the name of a neighbor who knows it by actual experience

The J. T. Wright Company

MANUFACTURERS OF PAPER DRILLING, PUNCHING AND PERFORATING MACHINERY
ALSO DESIGNERS AND BUILDERS OF SPECIAL MACHINERY

2101-2103 Reading Road

CINCINNATI, OHIO

Agencies in principal cities



Engraving-Electrotyping

"Your story in picture leaves nothing untold"

*P*ICTURES have always been the universal language. A picture with a brief description is a better presentation of any article than pages of eloquence in type.



Making pictures—CUTS—for all illustrating and advertising purposes—is our business.

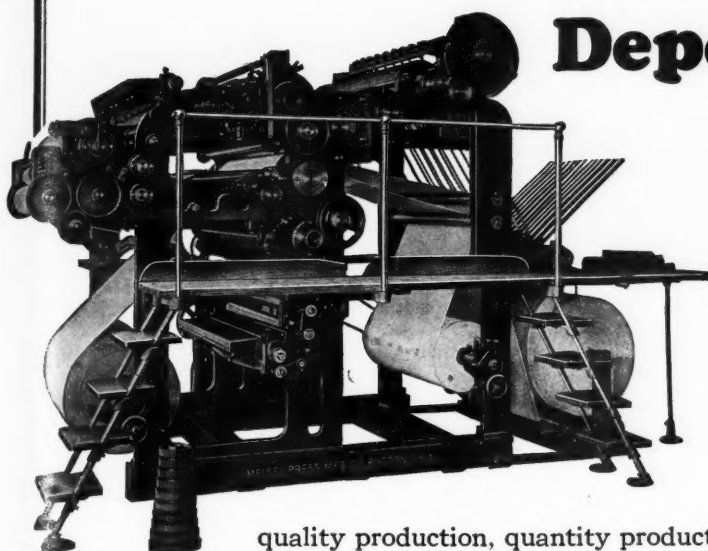
Without enumerating the different kinds of engravings we make, the point we wish to emphasize is, that we have unexcelled facilities and capacity for executing large or small orders for *any* style of cuts or plates for printing in one or more colors.



711 South Dearborn Street

CHICAGO

TELEPHONE: HARRISON 5260 • 5261 • 5262 • 5263



Dependability

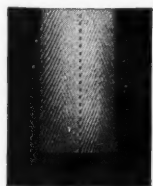
When the HONOR and INTEGRITY of the builder go into the construction of his machines you can be certain that his product possesses the DEPENDABLE qualities of PRACTICABILITY in design, DURABILITY in construction, RELIABILITY in operation. These DEPENDABLE qualities of MEISEL machinery assure the user of quality production, quantity production and quietness of production.

MEISEL products are built to help the purchaser

MEISEL PRESS MFG. CO., 944 Dorchester Ave., Boston, Mass., U. S. A.

Builders of Printing Presses of All Systems, Slitters, Numbering Machines,
Sheet Cutters and Special Machinery

Tapes will never break if cemented with



Tape Before Combing



Tape After Combing

"SANDERCO"

MAKE your press and folder tapes ENDLESS with "Sanderco." They will last many months under constant use. No more sewing. No more breaking or tearing. Ends of tape are prepared with special combing brush, making the joints smooth and pliable.

"SANDERCO"

will save you time and trouble



"SANDERCO" Wire Brush

PRICE COMPLETE

One pound with special combing brush, \$6.00

Extra one-pound cans, \$5.00 each

Discounts Allowed

Two per cent on orders of five to ten pounds. Ten pounds and over, five per cent.



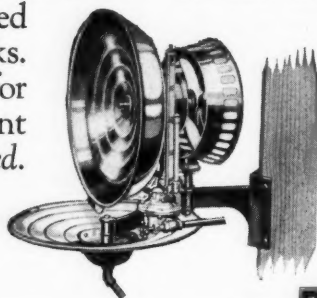
Finished Tape

ENDLESS TAPE COMPOUND CO.
4827 Penn Avenue
Pittsburgh, Pa.

JULY

The PEAK Month of HUMIDITY

Year after year, pressmen must resign themselves to the fluctuating conditions of the atmosphere during the month of July. They are as certain of trouble as they are of wilted collars and sunburned necks. But July holds no terrors for the pressman in the plant where humidity is controlled. ¶ Hundreds of Bahnson Humidifiers installed in some of the largest and



finest pressrooms in the country are convincing evidence of what is being done to wipe out this needless "fear of the atmosphere"—not alone in July but every day of every month of the year.

★ ★ ★

Our Booklet, "PRINTING WITH CONDITIONS JUST RIGHT," explains in detail how you can banish summer uncertainties and maintain definite production schedules the year 'round. Write for it.

The BAHNSON Company

93 Worth Street, New York

General Offices and Factory: WINSTON-SALEM, N. C.



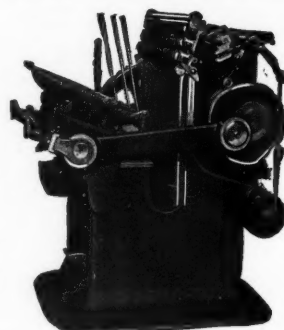
BE SURE AND VISIT THE
BAHNSON EXHIBIT at the
GRAPHIC ARTS EXPOSITION

"Put it on the Colt's"

Users of modern Laureate and Colt's Armory Presses find them adapted to an almost infinite variety of work. These comments on this subject, written by Laureate and Colt's Armory users, are typical:

"Versatile and substantial . . . accurate to the *nth* degree." "Capable of almost anything within the chase size." "Owing to the large size it is possible to do a lot of ordinary form printing on it which shops not so equipped would have to print on a cylinder." "We use them for printing on stock ranging from onion skin to heavy cardboard." "Without it could not handle certain classes of work." "Have found the machine useful for almost any kind of work."

Write for literature about modern Laureate and Colt's Armory Presses
If you wish we will gladly send our local representative



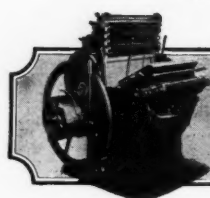
Colt's Armory—14 x 22 inside chase

THOMSON-NATIONAL PRESS CO., INC.

Long Island City, New York

Fisher Building, Chicago

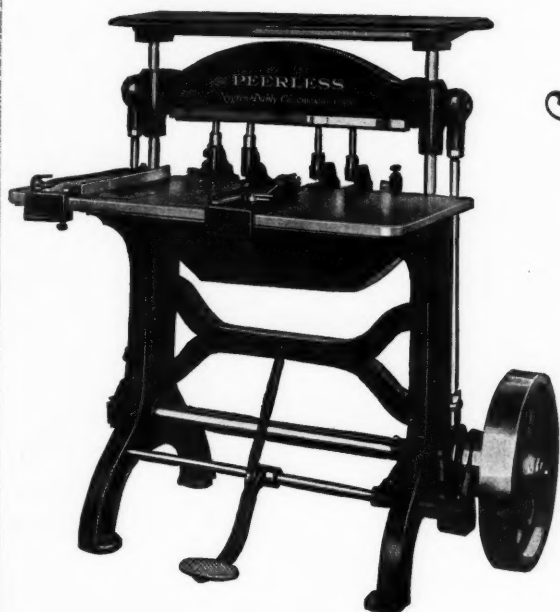
Also Sold by All Branches of the American Type Founders Co. and Barnhart Bros. & Spindler



THOMSON
Colt's Armory and Laureate
PROFITABLE PRINTING PRESSES

Crank-Action and Eccentric-Action Cutters and Creasers • Light and Heavy Embossers

Are You *Paying* for a Peerless Punch... and Not *Buying* It?



A QUESTION like this demands an explanation. The explanation can be found in a general comparison between the PEERLESS and any other Punching Machine.

Note the weight and strong appearance of the machine—the long bearings of the head, that assure rigidity and a positive perpendicular drive under any strain—the steel table (not casting), white nickered so that it cannot rust, will not warp or chip out as will a wood table—the table

gauge that is adjustable to any kind of punching and can even be moved into the edge of the hole in the punch block for narrow strip punching—the individual lockup for each punch block, that does not require either a screwdriver or a wrench for locking them.

All these time-saving features are part of the PEERLESS PUNCHING MACHINE and when you buy any other machine you are paying for them and not getting them, because

... *the PEERLESS costs no more*

[ANY kind of Punching or Tab Cutting can be done on the PEERLESS . . . We also manufacture Perforating Machines of all kinds, both round hole and slot hole]

Write for prices and illustrated catalogue

NYGREN-DAHLY COMPANY

218-230 North Jefferson Street, Chicago, Illinois

Successors to A. G. BURTON'S SON, INC., RAYFIELD-DAHLY COMPANY



Please Mention THE INLAND PRINTER When Writing to Advertisers.

The BOSTON Wire Stitcher 7

NUMBER

Has combined
flat and
saddle table

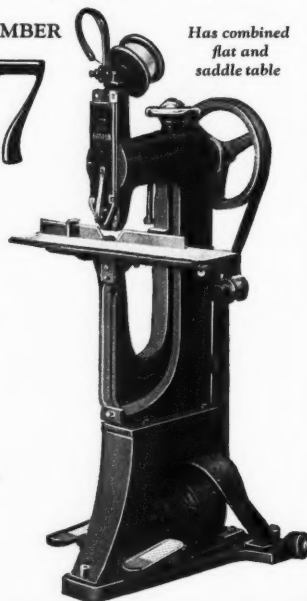
Maximum Speed
125 Stitches per Minute

FOR HEAVY WIRE STITCHING to a full seven-eighths inch capacity and yet excellent for medium and thin pamphlet stitching. Four surface interchangeable cutters and reversible driver are unusual features that contribute to continuous operation and low maintenance cost. A double system of wire straightening eliminates wire troubles and insures straight, even driving and clinching.

GENERAL SELLING AGENT

American Type Founders Company

Sold also by Barnhart Brothers & Spindler, all selling houses;
in Mexico and South America by National Paper
and Type Company; in Canada by Sears Company
Canada Limited, Toronto-Montreal-Winnipeg



SET IN MEMBERS OF THE GOUDY FAMILY VOGUE INITIALS

Every modern pressroom knows these specialties.

Reducol is an ink softener, a safe dryer that cuts down offset, prevents sheets sticking, and acts as a preservative for rollers.

Blue-Black Reducol—Used with black inks when a toner is desired. In other qualities identical with standard Reducol.

Magic Type and Roller Wash—For removing dried ink. Cleans up the hardest caked deposits with ease, and possesses the right drying speed. No time lost while using. Livens up rollers, both composition and rubber.

Liquid Air Dryer—It is transparent and does not affect color. For one-color work and last impressions. Works very quickly.

Paste Dryer—Excellent for color work, because it dries from the paper out, and thereby leaves a perfect surface for following impressions. Positively will not crystallize the ink, or chalk on coated paper.

Gloss Paste—When used as an after-impression, it not only produces an excellent glossy finish on any kind of stock, but also makes paper moisture-proof and dust-proof—a strong selling point on label and wrapper work.

Indiana Chemical & Manufacturing Company

23-25 East 26th St., New York City

INDIANAPOLIS, IND.

608 South Dearborn St., Chicago

Pacific Coast Agents: Geo. Russell Reed Company
San Francisco, Seattle, Portland, Los Angeles

British Agents: Borne & Co., Ltd.
35-37 Banner St., London, E. C. 1

Canadian Agents: Sinclair, Valentine & Co., Ltd.
Toronto, Montreal, Winnipeg

Anyone who has used "copy-fitting systems" based on word count knows by experience that such methods are inaccurate and misleading. The only sure method is one based on character count. The character count of a typewritten manuscript is easily determined and with the help of the Linotype copy-fitting tables, it is equally simple to determine the space that will be occupied in type.

How much space will this copy take

Width in Picas	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600	601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700	701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724	725	726	727	728	729	730	731	732	733	734	735	736	737	738	739	740	741	742	743	744	745	746	747	748	749	750	751	752	753	754	755	756	757	758	759	760	761	762	763	764	765	766	767	768	769	770	771	772	773	774	775	776	777	778	779	780	781	782	783	784	785	786	787	788	789	790	791	792	793	794	795	796	797	798	799	800	801	802	803	804	805	806	807	808	809	810	811	812	813	814	815	816	817	818	819	820	821	822	823	824	825	826	827	828	829	830	831	832	833	834	835	836	837	838	839	840	841	842	843	844	845	846	847	848	849	850	851	852	853	854	855	856	857	858	859	860	861	862	863	864	865	866	867	868	869	870	871	872	873	874	875	876	877	878	879	880	881	882	883	884	885	886	887	888	889	890	891	892	893	894	895	896	897	898	899	900	901	902	903	904	905	906	907	908	909	910	911	912	913	914	915	916	917	918	919	920	921	922	923	924	925	926	927	928	929	930	931	932	933	934	935	936	937	938	939	940	941	942	943	944	945	946	947	948	949	950	951	952	953	954	955	956	957	958	959	960	961	962	963	964	965	966	967	968	969	970	971	972	973	974	975	976	977	978	979	980	981	982	983	984	985	986	987	988	989	990	991	992	993	994	995	996	997	998	999	1000	1001	1002	1003	1004	1005	1006	1007	1008	1009	1010	1011	1012	1013	1014	1015	1016	1017	1018	1019	1020	1021	1022	1023	1024	1025	1026	1027	1028	1029	1030	1031	1032	1033	1034	1035	1036	1037	1038	1039	1040	1041	1042	1043	1044	1045	1046	1047	1048	1049	1050	1051	1052	1053	1054	1055	1056	1057	1058	1059	1060	1061	1062	1063	1064	1065	1066	1067	1068	1069	1070	1071	1072	1073	1074	1075	1076	1077	1078	1079	1080	1081	1082	1083	1084	1085	1086	1087	1088	1089	1090	1091	1092	1093	1094	1095	1096	1097	1098	1099	1100	1101	1102	1103	1104	1105	1106	1107	1108	1109	1110	1111	1112	1113	1114	1115	1116	1117	1118	1119	1120	1121	1122	1123	1124	1125	1126	1127	1128	1129	1130	1131	1132	1133	1134	1135	1136	1137	1138	1139	1140	1141	1142	1143	1144	1145	1146	1147	1148	1149	1150	1151	1152	1153	1154	1155	1156	1157	1158	1159	1160	1161	1162	1163	1164	1165	1166	1167	1168	1169	1170	1171	1172	1173	1174	1175	1176	1177	1178	1179	1180	1181	1182	1183	1184	1185	1186	1187	1188	1189	1190	1191	1192	1193	1194	1195	1196	1197	1198	1199	1200	1201	1202	1203	1204	1205	1206	1207	1208	1209	1210	1211	1212	1213	1214	1215	1216	1217	1218	1219	1220	1221	1222	1223	1224	1225	1226	1227	1228	1229	1230	1231	1232	1233	1234	1235	1236	1237	1238	1239	1240	1241	1242	1243	1244	1245	1246	1247	1248	1249	1250	1251	1252	1253	1254	1255	1256	1257	1258	1259	1260	1261	1262	1263	1264	1265	1266	1267	1268	1269	1270	1271	1272	1273	1274	1275	1276	1277	1278	1279	1280	1281	1282	1283	1284	1285	1286	1287	1288	1289	1290	1291	1292	1293	1294	1295	1296	1297	1298	1299	1300	1301	1302	1303	1304	1305	1306	1307	1308	1309	1310	1311	1312	1313	1314	1315	1316	1317	1318	1319	1320	1321	1322	1323	1324	1325	1326	1327	1328	1329	1330	1331	1332	1333	1334	1335	1336	1337	1338	1339	1340	1341	1342	1343	1344	1345	1346	1347	1348	1349	1350	1351	1352	1353	1354	1355	1356	1357	1358	1359	1360	1361	1362	1363	1364	1365	1366	1367	1368	1369	1370	1371	1372	1373	1374	1375	1376	1377	1378	1379	1380	1381	1382	1383	1384	1385	1386	1387	1388	1389	1390	1391	1392	1393	1394	1395	1396	1397	1398	1399	1400	1401	1402	1403	1404	1405	1406	1407	1408	1409	1410	1411	1412	1413	1414	1415	1416	1417	1418	1419	1420	1421	1422	1423	1424	1425	1426	1427	1428	1429	1430	1431	1432	1433	1434	1435	1436	1437	1438	1439	1440	1441	1442	1443	1444	1445	1446	1447	1448	1449	1450	1451	1452	1453	1454	1455	1456	1457	1458	1459	1460	1461	1462	1463	1464	1465	1466	1467	1468	1469	1470	1471	1472	1473	1474	1475	14
----------------	---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	----

**Every time
that
jobber
of yours
Prints → 1 sheet
M-243
is Printing →
for some more
Progressive Printer**

**The two thirds
You are losing
is in here**

M-24 with Autofede



**How long
can You
stand
that loss!**

LOSS because some other printer near you is getting the increased production and increased profit. M-24 is the up-to-date profitable means of producing commercial printing — 4800 per hour. M-24 users are money-makers. They are out of the rut. Write today for free illustrated booklet.

LISENBY MFG. COMPANY
608 South Dearborn Street Dept. A, Chicago, Ill.
298 Broadway, New York, N. Y.

KORFUND PRODUCTS
Isolate Vibration and Noise

**Why Do Autos NEED
Springs and Rubber Tires?**

To save the engine and occupants from the shocks and jars of uneven roads. Imagine what would happen to your engine if you ran your car without springs, on flat rims.

Press vibrations, a serious handicap in many printing plants, can easily be made harmless by the use of KORFUND, which deadens vibrations and noise.

Send for our special "Printing Bulletin," which tells how KORFUND is used in the pressroom.



THE KORFUND CO.
Incorporated
235 E. 42nd St., NEW YORK

KORFUND
100,000 Installations Show its Need

TIME · TIME · TIME

**Save Time
and you win
in any walk
of life—**

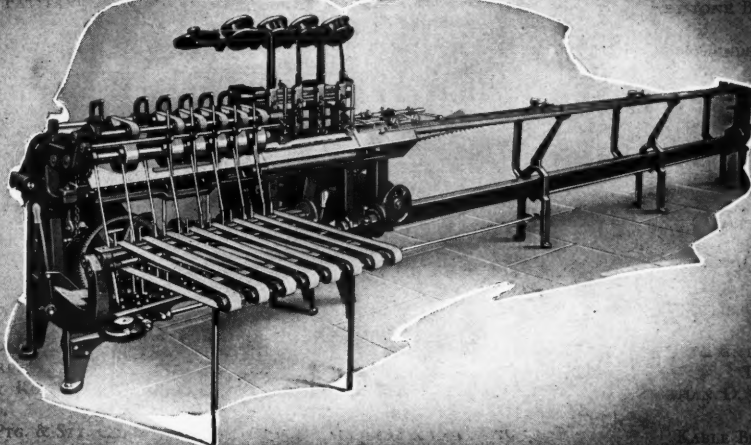
**TrimOsaws
save time for
Printers and
Publishers**

**Ask for
Circular
B. F.**



**Over
1000 instal-
lations**

HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1867
KALAMAZOO MICHIGAN



The Christensen Method of Inserting and Saddle Wire Stitching

Will do your work more economically,
more conveniently, and with greater
dispatch than any other method.

The flexibility and simple adjustments
of the Christensen Wire Stitcher Feeder
makes this machine practical and profit-
able on short runs as well as on long runs.

Booklets with extended covers can be
gathered and stitched automatically in
one operation.

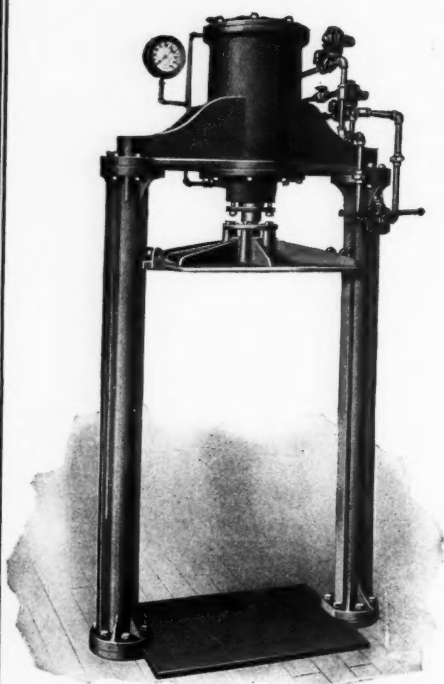
Over 400 Christensen Machines are in
operation today. Many plants have two
or more. They are making money for
their operators.

Wire us for complete details.

George R. Swart & Company, Inc.
Printers' and Bookbinders' Machinery

NEW YORK: Printing Crafts Bldg. CHICAGO: Rand-McNally Bldg.
PHILADELPHIA: Bourse Building
LONDON: Smyth Horne Ltd., 1-3 Baldwin's Place

Accuracy Balanced Construction Higher Speed Increased Production



The Berry Pneumatic Standing Book Press

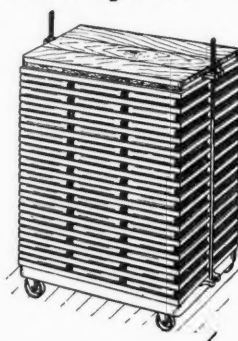
*Saves Time, Labor
and Floor Space*

One Berry Press will do the work of ten handpresses. This press will accommodate platforms 20" x 27½" x 48" high. Operated with 60 to 100 pounds' air pressure. The 18" stroke allows quite a variation in the height of the pile of books.

Write for illustrated circular
covering this machine

**Berry Machine
Company**

716 North First Street, St. Louis, Mo.



Where there is a
Craig
there is no offset!
DEVICE

A GAS equipment for drying the sheets on the press. Operates automatically. 100% dependable. Permits running of full color at full speed and almost immediate backing up. Makes slip sheeting unnecessary. Eliminates static electricity. No hand jogging either. *The CRAIG DEVICE can be had on approval. Don't buy any other equipment until you try the CRAIG DEVICE.*

Write to
CRAIG SALES CORPORATION
636 Greenwich St., New York
for a copy of





The Proof Press with Cylinder Press Impression

"I Must Have Another No. 2 Potter"

That's what one of America's renowned typographers said the other day.

Quality proofs are essential to the creation of fine typographic effects. The Potter affords a dependable means for making them.

Potter Proof Presses are made in three sizes: 12"x25", 17"x25" and 25"x25". All sizes can be equipped with mechanical inkers, feedboards and side guides.

HACKER MANUFACTURING CO., 320 So. Honore St., Chicago



EXHIBITOR

GRAPHIC ARTS EXPOSITION
New York Sept. 5-17, 1927

FOR IMMEDIATE SHIPMENT AT ALL SELLING HOUSES

Printing Machinery and Supplies

Chandler & Price Presses • C. & P. Craftsman and Auto Clamp Power Cutters • Colt's Armory Presses
Cutters and Creasers • Boston Wire Stitchers • Boston Staple Binders • Challenge Machinery Co. Products
Lee Two-Revolution Press • Diamond Power Cutters • Hamilton Manufacturing Company Wood and Steel Equipment
Kelly Automatic Presses • F. P. Rosback Company Products • H. B. Rouse & Company Products • Type,
Borders and Ornaments • Metal Leads and Slugs • Brass Rule and Metal Furniture • Potter and
Poco Proof Presses • Vandercook Proof Presses • Southworth Machine Co. Products

AMERICAN TYPE FOUNDERS COMPANY

BOSTON, MASS.
NEW YORK CITY
PHILADELPHIA, PA.
RICHMOND, VA.
BALTIMORE, MD.

BUFFALO, N. Y.
PITTSBURGH, PA.
CLEVELAND, OHIO
CINCINNATI, OHIO

ATLANTA, GA.
CHICAGO, ILL.
DETROIT, MICH.
ST. LOUIS, MO.

MILWAUKEE, WIS.
MINNEAPOLIS, MINN.
KANSAS CITY, MO.
DES MOINES, IOWA

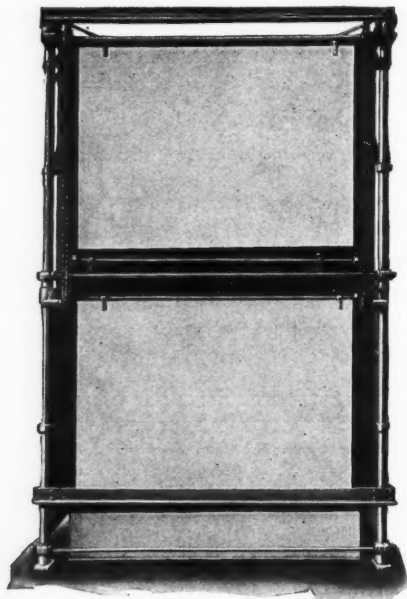
DENVER, COLO.
PORTLAND, ORE.
SAN FRANCISCO, CAL.
SPOKANE, WASH.
LOS ANGELES, CAL.



EXHIBITOR

GRAPHIC ARTS EXPOSITION
New York Sept. 5-17, 1927

A NEW WILLSEA PAPER CONDITIONER— *The Doubledeck Type*



You will be interested in this new type of Willsea Paper Conditioner. Same scientific principles which have proved themselves definitely and completely in the performance of the other three types of Willsea Machines—but requiring less than half the floor space per thousand sheets conditioned.

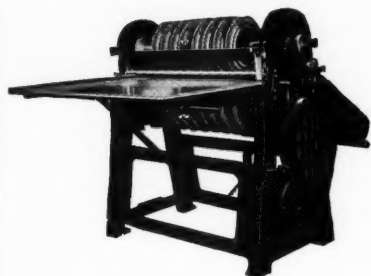
Operated from the front or open end, this machine carries the lifts of paper automatically up and through the upper tier, down and back through the lower. Small, compact, economical—for the smaller plants where pressroom space is scant.

Write for folder describing this new *Doubledeck* Machine.

THE WILLSEA WORKS

Engineers • Founders • Machinists
ROCHESTER, NEW YORK, U. S. A.

Also Manufacturers of Multi-Color Presses for printing, scoring and cutting cartons from roll stock;
Tubing Machines for making rectangular boxboard tubes or shells; and other special machinery



*Interchangeable heads. Never leaves
your plant for repairs*



You Throw Away

from 50 to 75 per cent of your perforating cost
unless you are using the

ROSBACK ROUND HOLE ROTARY PERFORATOR

It does straight or strike work

From 1 to 10 sheets at each feeding.
From 30 to 40 feeds per minute with
Perfect Register.

It's a strictly commercial machine and guaranteed to
have from 2 to 5 times the capacity of any other known
method of perforating.

Built by **F. P. Rosback Company** Benton Harbor
Michigan

THE LARGEST PERFORATOR FACTORY IN THE WORLD

Goes again leads the way— Announces new line of Certificates of Award



(3545)

**GET A SET OF
SAMPLES
THE SAMPLES GET
THE ORDERS**

Few incentives can spur a child to greater effort than
the desire to earn a *Certificate of Award*. All children,
including yours, strive earnestly to win one. Such effort
develops character and ability in the younger generation.

The new *Certificate of Award* Line, just published
by Goes, sets a new high mark of excellence, both for its
inspirational values and artistic perfection. Based on the
world old principle of idea suggestion, it expresses that
principle in terms of the modern age. Beauty of color and
form, in flowers, birds, and symbolic designs, is wrought in
richly blended tones by the well known Goes Direct Process
of Offset Lithography. The complete series embraces
five new designs in addition to the standard Goes line.

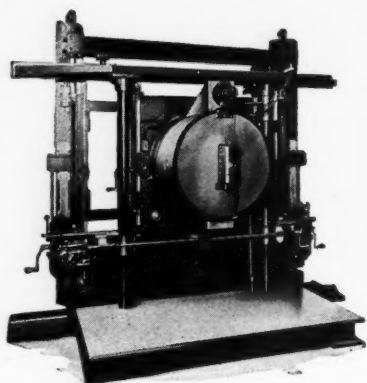
Talk to your school teachers—superintendent—school
board members. You'll find a ready acceptance of your
proposal that they adopt these *modern Certificates of
Award*. There's a nice printing job in it for you. Perhaps
not a very large job to begin with, but a steady repeater
you'll be proud to have and one that you can make a
substantial profit on.

Send for a sample outfit
(P.S. We'll always help you with "copy")

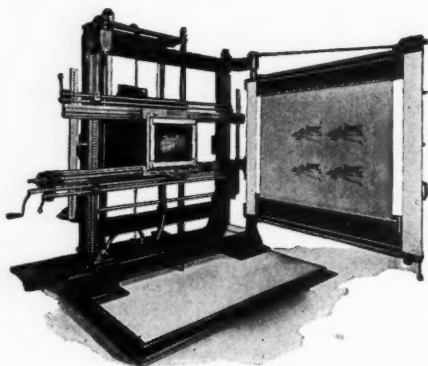
Goes Lithographing Company, 35 W. 61st St., Chicago

THREE PHOTO COMPOSING MACHINES

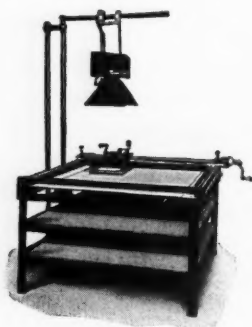
For Making Offset and Direct Press Plates



PRECISION
PHOTO-COMPOSER



UTILITY
PHOTO-COMPOSER



COMMERCIAL
PHOTO-COMPOSER

The finest offset work is printed from H-B Photo Composed Press Plates.

20 years of intensive experience behind these products.



PRECISION EQUIPMENT

Price \$20,000 Complete

For high-speed production on repeat or combination forms.

REGISTER AREA, 44" x 64"
PRESS PLATES UP TO 51" x 67"



UTILITY EQUIPMENT

Price \$15,000 Complete

For full range of work sizes, including Cutouts and Posters.

REGISTER AREA, 44" x 64"
PRESS PLATES UP TO 51" x 67"



COMMERCIAL PHOTO-COMPOSER

Price \$4,500

For color and commercial work on Press Plates up to 38" x 52".

AUXILIARIES CAN BE PURCHASED AS NEEDED

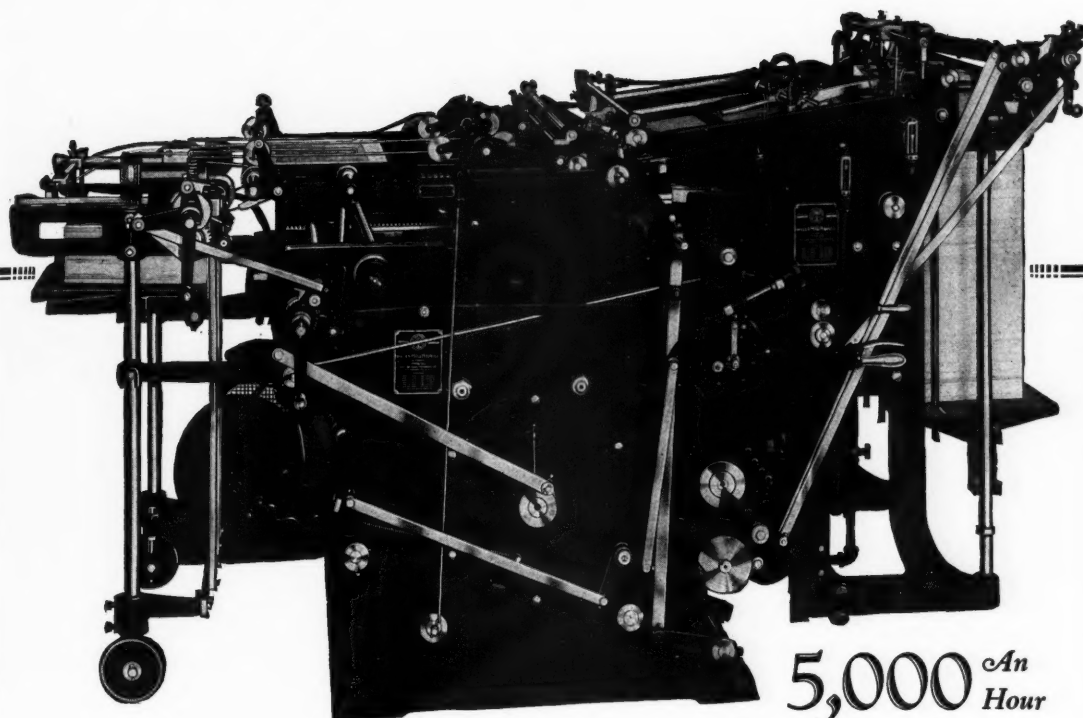


All machines guaranteed to give satisfactory results.

Write for further information

HUEBNER-BLEISTEIN PATENTS COMPANY

344 Vulcan Street, Buffalo, N.Y., U. S. A.



5,000 *An*
Hour

MILLER HIGH-SPEED Establishes Fine Comparative Cost and Production Record

U. T. A. Standard Cost System Figures for 12 Months, 1926	All Inclusive Costs per Chargeable Hour	Percentage Prod. Time	Ave. Production per Running Hour	Cost 1000 Impressions per Running Hour
Miller High-Speed	\$2.80	54%	2793	\$1.03
Small Automatic Cylinder [Another Well Known Make]	4.03	48%	2558	1.59

Production Figures for 3 Consecutive Months, 1926	First Month	Second Month	Third Month	Average 3 Months
Miller High-Speed	3115	3357	3213	3228
Small Automatic Cylinder [Another Well Known Make]	2815	2700	2740	2751

The above figures were taken from the monthly records of the Ben Franklin Press, 1322 F Street, N. W., Washington, D. C. They were compiled according to the U. T. A. Standard Cost System as presented to the local secretary.

If you're in business to make money you cannot afford to overlook yearly records such as these. Write today for the High-Speed descriptive matter—no obligations.

MILLER SAW-TRIMMER COMPANY

PITTSBURGH, U. S. A.

Atlanta, 65 Walton Street
Boston, 603 Atlantic Avenue
Chicago, 40 S. Clinton Street
Dallas, 509 S. Akard Street

Los Angeles, 300 E. 4th Street
Detroit, 619 Wayne Street
St. Louis, 712 Chestnut Street
MILLER & RICHARD, Toronto, Winnipeg

Minneapolis, 423 S. 5th Street
New York, 60 Beekman Street
Philadelphia, 141 N. 12th Street
San Francisco, 613 Howard Street

EXHIBITOR
GRAPHIC ARTS EXPOSITION
New York Sept. 5-17, 1927

A QUARTER CENTURY OF PRINTING PROGRESS

WE have called the craftsmen's exposition issue of THE INLAND PRINTER an "Equipment Number"; rightly it should have been called the "Leaders' Number," because practically from beginning to end it reflects the views of the leaders in the printing industry today. Not only are the leading articles on "A Quarter Century of Printing Progress" written by men who have spent a lifetime in bettering the industry and who today are looked upon as authorities of the highest standing in their field, but practically every man of prominence in the industry has contributed his "say" as to what is the greatest single feature upon which this progress has been pivoted. Probably never before has such an array of expert opinion been gathered by a trade journal and presented for the benefit of an industry. And it is as varied as it is frank and enlightening. ¶ Recognizing the craftsman movement as an outstanding development in the printing progress of this century, we offered a prize of fifty dollars for the best eulogy of this movement. The prize essay has been chosen and the prize awarded. The winner is a craftsman of high standing in his local club and the essay is one of beautiful construction and noble thought. Not to our knowledge has any movement ever been given a greater tribute. The prize essay will appear in our equipment number. ¶ Needless to say every feature contributing toward this quarter century of progress is given proper mention. Henry Lewis Johnson, of Boston, printer, educator, and author of eminence, has written the introductory article, clothing it in authority of experience and fidelity of observation. Henry Lewis Bullen, than whom no one has done more to elevate the industry to a higher plane, voices the causes of and the benefits derived from up-to-date composing-room equipment. Then all the way down the line important achievements toward the present standing of the industry are analyzed and critically considered by men who have helped to obtain the glorious result. THE INLAND PRINTER has appropriately been called "The Printers' Bible"; the equipment number will rightly lay claim to the designation, "The Equipment Buyers' Bible."

*Complete index of the editorial contents of the July issue
may be found on page 693*





THE MASTER PRINTER CRAFTSMAN

His face and hands are covered with ink;
He toils in his shop all day
And uses his "thinker" to plan and *think*
Out things in a "better" way;
Each "job" with *him* is a task of pride
That gives him a tingling thrill;
He never is happy or satisfied
Till it's finished with *super* skill!

He visions "classics" of printing art
And glimpses some genius' gleams;
His work he does with his soul and heart,
But it falls far *short* of his "dreams";
Each "job" with him is a "masterpiece"
As he sees it in fancy's view,
And he works with brain and with elbow-grease
To make his "sweet dream" come *true*!

But somehow the *finished* job falls short
Of the picture he strove to paint,
And he views his work with disdainful "snort,"
With the look of a martyred saint!
His friends may tell him his work is "fine"
And view his efforts with pride,
But he seeks the "perfect," the "spark divine,"
And never is *satisfied*!

JAMES EDWARD HUNGERFORD

THE INLAND PRINTER

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

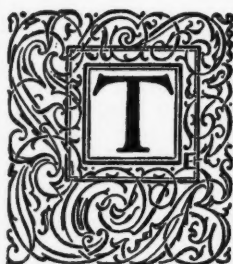
VOLUME 79

JULY, 1927

NUMBER 4

Printing and the Modern Movement

By FABER BIRREN



THE romance of printing as an industry rivals the story of its development as an art. To study the internal advancement—the art—reveals the struggle of genius and ambition to make of the craft a thing of artistic pride. Yet externally one finds a mightier influence—the versatile tide of progress, of prejudice, and appreciation—which through the centuries has molded, disrupted, supported, and condemned until today printing has survived, great as an art, greater as an industry.

Man's progress is epochal. The world changes its mind, hails a new standard. There is an establishment of fundamentals, then an effort toward perfection, a peak, decadence, and finally degeneracy and revolt. A newer ideal is needed, a new epoch.

Curiously in the flourish of the arts the period of decadence is generally most fruitful. No doubt the attainment of satiety at the peak results in an esthetic reaction more encouraging to the arts than either the pioneering or the declining stages. The epoch has fulfilled its claims. There is a threat of degeneracy. It wishes to record its triumphs. It rests, it has the time to appreciate, it thrives on its success, and art is stimulated. At this point the artist comes forth and, inspired by the glory of his time, he perpetuates the achievements of his age. Yet with him comes the decline; but the world has profited and now awaits a new epoch. The evolution has been completed.

The invention of printing was the death blow to the scribe and the hand-lettered and illuminated manuscript. Yet, witness its initial influence on the world! At first heralded as a triumph of genius it was granted widespread enthusiasm. The scribe had reached his peak. He faced extinction. Then came a revolt. There was a universal change—the period of decadence to this masterful art. A new effort was made. Under fear of destruction the art of illumination was suddenly

rejuvenated and brought to lofty heights. But the effort was foredoomed. Printing had come to stay.

Thus threatened by prejudice the early industry of printing was forced to develop a high standard, an art to be ranked as equal with its forerunner. Under so worthy a competition the printer was obliged to exemplify his craft to a level of no mean artistry. To those first patriarchs of type and press the modern business of printing traces its legend and tradition.

The art and industry of printing have been carried on down through the centuries, raised here, lowered there, but always influenced and guided by the movements and trends peculiar to the various epochs in its history. And along with the emotional and mental evolution of mankind it has been tendered to this newer age, left in the hands of men dominated by an era of scientific and intellectual rationalism.

Printing today faces a new influence—the modern movement. To understand this now potent force one must appreciate the underlying elements that have occasioned its inception. To define briefly, the modern movement may be interpreted as an emotional revolt against a reign of intellectualism. This in the broad and more esthetic sense adequately describes it.

Following an intensive flourish of science and machinery, the life and mentality of man have progressed, throwing aside all superstition and seeking as an ideal the truths of rationalism and intelligence. Where once existed a fear there now stands a bold challenge. No longer does man look to spiritual or emotional inspiration, but within himself and his ability wherein he seeks to find the solution to all problems, alone and unaided.

Today a peak is in sight. To isolate the craft of printing and interpret the modern movement in its terms leads to many interesting observations. Printing is a profession, a craft, and an art. In this era of efficiency the printer has had many rewards. As an industrialist he boasts a standard rarely surpassed in the manufacturing field. But what of his craft?

One thankfully looks back to the era just passed as an undisputable proof of advancement. The Victorian

printer with his limited type faces, his crude taste for decoration, and his distressing use of illustration perhaps occupies the lowest position in the history of the art. In a short period much has been accomplished. The revolt against the printer of the eighteen-nineties and the return to simplicity may be looked upon with pride by this generation. From the more intricate shaded, flowered, and fanciful types to the present beauty of uniformity there lies a commendable endeavor at artistry.

Yet so basic a change in so short a time is difficult to maintain. Even today one finds the exerted effort at refinement, the added touch here and the more delicate curve there which seemingly warn of a coming period of decadence. Let the printer forget the justice of his recent rebellion, let him seek to outdo his competitor in the beauty of his productions and he runs the risk of degenerating his well founded ideal! Beauty is simplicity and as such demands homage, not flattery.

So has the printer of today reached a high plane. He must progress; there is no other compromise. And unquestionably his progress as it is about to show signs of evolution will find itself definitely complicated in the modern movement.

One looks upon this new trend with wonderment. To find a group of men staging a rebellion against convention, revolutionizing art and literature, leads one to speculate and, if possible, to justify the revolt.

The modernist seeks to interpret his age. Suddenly awakened after a long period of intellectual concentration he looks about him. To all sides he witnesses the result of a scientific era. Men have lost all former tradition. There has been a progress marked by a grand attempt at universal efficiency. Life has become an even task, the world is placed on a rational basis, and all things are measured in terms of scientific formula.

There is a rejection. The modernist stops in his tracks. In all this commotion he suddenly comes to the realization that in gaining his end he has lost many fine things. Perhaps — to write of the printer — he has become impotent, his emotions degenerate. In every hour of his working day there is a steady rumble of machinery, a constant checking and rechecking, a demand for standardization, for mass production, for efficiency! Is

he now the craftsman? One might wonder. Has he the ability, has he the time to devote that care and love to his art which for centuries has held his interest and made him a craftsman and not a laborer?

If the rise of socialism has created a more just standard of living for the printer, has it not also placed the sign of the dollar before him instead of the em rule? In his life does the attainment of bodily comfort compensate the loss of his love of craft? In the answer lies the printer's survival.

So the modern movement is significant in this fact: Man in the perfection of a new era has advanced his intelligence to the sacrifice of his emotions. As an artist he has found himself blocked, blinded by a progress that sees its artistry only in terms of science and practicality. Pride of skill, genius, ambition have become cold things. Craftsmanship has lost its inherent charm. It casts no spell nor does it inspire. The printer is becoming a lifeless man, a servant to his business instead of to his craft.

Under such circumstances a sudden revolt can be looked forward to with much hope. To condemn a soulless struggle based on remuneration and to strive to accomplish something, to interpret something of human value for posterity, is a praiseworthy ambition. Regardless of the many seemingly insane attempts one encounters today, there is in the modern movement a steady and commendable undercurrent — a worthy effort to throw off the shackles of standardization and to bring the craft again to the ideals founded on craftsmanship and artistry. The effort may be a predestined failure; one can not well determine; but from it will come another and newer contribution differing from all precedents. Of this one can be certain.

If the modern art of printing has reached the peak of an epoch that followed its revolt against the reign of Victorian degeneracy, a period of decadence is bound to come. But perhaps the modern movement hails a new idea. If it does, the craft may look to it with hopeful, even confident eyes.

The modern movement now shows its first signs of influence. There is commonly demonstrated a carefree random of design, a conscious rebellion against the former precision and accuracy made universal by the

A Printer's Reverie

By O. J. SNODIE

*Composing-Room Foreman, Cook County Herald,
Arlington Heights, Illinois*

Oh, I'm glad that I'm a Printer
And can work with words and type
To broadcast the world's achievements
And proclaim the wrong and right;
For the people need good reading
And are always wont to find
Some good in any literature
That's printed for mankind.

Yes, I'm glad that I'm a Printer.
Though they seldom achieve fame
I can work with words and sentences
That oftentimes will remain
To tell the world in years to come
Of deeds we strived to do
And the fulfilment of our earnest hopes,
To give the best to you.

Yes, I'm glad that I'm a Printer,
Though they seldom think of me
Except to point out my mistakes,
Which tickles them with glee;
But if they knew how hard I've worked
To make a perfect score,
They'd pass them by without a thought
And find some good in store.

Yes, I'm glad that I'm a Printer,
Printing things which people read,
For in printed words is knowledge,
Which may fill a long-felt need
Of some brother who is seeking
His wisdom to repair,
And in so doing I've accomplished
What my heart considers square.

Yes, I'm glad that I'm a Printer,
Building up the biggest book,
So that when from life departed
I need not backward look;
For I have left on pages printed
Many thoughts for future years,
So I need not meet my Creator
With excuses or in tears.

forces of science. Man has begun his campaign by denouncing the set rules and standards of his age. He goes back, or he purposely ignores former traditions. In the hurried demands placed upon him by the efficiency of his times he does not resort to the old urges of emotional and painstaking craftsmanship. He has not the time. Besides, his emotion has to a large degree become impotent. Today his art seeks form in the inspirations born and generated in his mind—an intelligence trained to act and think on its own ability.

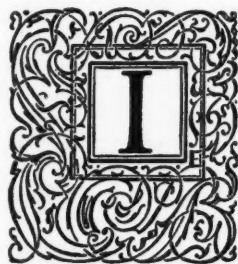
So one finds a movement dominated by a return to simplicity, to a free ease of expression as opposed to conventionality, intricacy, or even artistry. The modernist wishes to give in to himself, to understand his inward feelings and in turn to throw them forth upon

the world as his own and unprejudiced reactions. He does not wish to be ruled or guided. He has revolted. He sees standardization as his enemy, and he strives to ward it off.

Printing today faces this influence. No doubt much is being done, much will be done that likely will defy all comprehension. But withal a larger and better future most assuredly is in store. Out of the modern movement a newer ideal is sure to develop. Printing can not stand still. It must progress and go on with the advancement of the world. This is the printer's heritage, the thing that has promoted his craft, changing it from time to time and in all, expressing his impatience as an artist, never satisfied but ever struggling forward along a limitless course.

The Strength of Simplicity

By ARTHUR L. YOUNG



IT has been truly said that the man of big ideas uses simple language to tell about them, but the man of small ideas usually makes use of large words to magnify the importance of his shallow ideas. Of course there are many exceptions to this rule. Yet not infrequently it is all too true.

It is not always an easy matter to make a complex proposition or a technical description clear or plain in one-syllable words. And yet it would be easy to make much clearer a great deal of the printed matter that one reads or is expected to read and believe, by the omission of many of the lengthy words and by the substitution of workaday words for those not familiar to the public.

Without doubt, a fact admitted by all authorities, the most convincing, persuasive, and resultful writing, other things being equal, is expressed in short, everyday words and concise, clear sentences. The majority of readers do not know the meaning of thousands of words that find entrance in the press. They are the ones who will also pass over the words rather than look them up in the dictionary. While a large vocabulary is in itself an asset, the one who possesses it will find it best to constantly check himself on the danger of its abuse instead of its consistent use.

Simplicity of expression in word or phrase, verbal or printed, has a power of attraction and conviction beyond mere words to describe. The trait of simplicity is inborn in most human beings. Regardless of our admiration for the sublime and ornate we respect, adore, revere, and are influenced by the simple things. The fact is that we are all very simple beings. So we quite naturally like simplicity in all forms.

In the sphere of literature, the greatest thinkers—those who have left a monument to their memories in the way of masterpieces—are found to be those who have put their greatest thoughts in words understood and used by the masses. Greatness is the greater if garbed in simplicity. The meat of the message that makes the human appeal is the idea, the thought, the homely philosophy rather than the dress that impresses and attracts us. The better the meat the less necessary should be the relish or dressing to make it appetizing. The orations, the poems, the essays, the biographies, the histories of nations and their literature that live through the centuries are mostly clothed in the simplest language adequate to the truth and spirit of the message.

One model in American history stands out like a beacon light on the sea of the written word, guiding and warning the aspiring writer that the best way to say it and the effective way to write it is the simple, human way. Lincoln's Gettysburg speech, strong and virile in its simplicity and sincerity, composed of the shorter and commoner words, yet words of force and vitality, is written indelibly on the pages of international history and the world's literature, while Edward Everett's scholarly and polished oration, which preceded Lincoln's brief, plain speech, is scarcely remembered even by American scholars.

Let the ambitious writer of today, whether he is following a commercial or a literary career, take this lesson on the power of simplicity from the life of the emancipator who knew human nature perhaps better than any man of his age. Simplicity is the heart of Nature itself. It is one of the strongest traits in the human breast. Its appeal is universal. It finds a responsive chord in the educated as well as the illiterate. It is the language of all nations and all peoples and each individual.

Modern Printing Machinery as an Investment

By H. L. WHEELER



HERE is a class of printers who some years ago equipped their shops with the best machines obtainable. Having stopped at that they are still laboring under the impression that they are up to date, but yet wonder why they are not getting the business and cuss their competitors for undercutting them. Some of America's largest printing plants started as little print shops. The reason for their success is not difficult to find. Provided the management and the product were equal, the shop with the most modern printing machinery and equipment came out on top. It is not quite so today, for the little shop, oftener than the large one, stifles its growth, chokes off its profits, and throttles its sales through the use of obsolete machinery and methods.

Competition is too keen, profits are too closely shaved for any shop, large or small, to deliberately saddle itself with the waste caused by obsolete printing machinery. Envy your competitor gets you nowhere. You must be equipped to meet or beat him on his own ground or at his own game; and the only way to do this is to have equipment equal to or better than his.

Constant plugging for lower costs may be good practice, but why not exert your efforts where they are most effective? In modern printing processes the heaviest expense is incurred by machinery. In almost every case it is greater than material and labor cost, and often greater than both combined. So why waste your efforts on the small margins to be obtained from the smaller factors when greater economy and profit are to be obtained by the use of the most modern machinery?

It is well to change horses before crossing some streams. This refers particularly to the competition stream that is nearing flood level; and the change to be made in order to stem it is your present equipment. Throw out the old, obsolete presses and other equipment or throw up your hands. Those who have already made the change are actually making greater profit by reason of more hourly output.

When you have become convinced that many of your machines must be replaced, don't sit right down and make out your order. Look around for the best in the market and compare performance records. Just suppose you had your choice to buy some wildcat oil stock that might or might not yield a penny in return, or some Liberty bonds that would positively net you an income. It is safe to say that ninety-nine men out of a hundred would take the Liberty bonds. Where one man would be willing to take a long shot, ninety-nine want to invest their money so as to receive an income. This

not only applies to bonds, but to printing presses or any other kind of printing equipment. When you purchase a printing press consider it from an investment standpoint. Will it give you an income? Will it do the work you want it to do? Will it last over a long period of time? These are the questions to ask yourself. Wildcat stocks can be purchased for next to nothing, but they rarely ever produce an income. A Liberty bond costs more, but you are sure of an income from it. So for a real investment in printing machinery consider only the best.

You do not buy a printing press every day. When you do, why not get a good one? There is an intense satisfaction that goes with the purchase of a good printing press; ask the printer who owns one. With it you not only secure a means of doing good work accurately for years to come, but you also have a feeling of security that can not be measured in dollars and cents. It is quite a satisfaction to know that the machine you have installed will be adaptable and accurate over a long period of years. It is not until you have had a press of that kind for awhile that you fully realize its true worth. At first it may seem unnecessary that you pay a little more for a press or other machine, but gradually it comes home to you that there is a reason, and a good one, why it is worth more than the average.

Nowadays when a big printer finds it necessary to replace a unit of equipment, he combs the field for performance records of the machines that are doing work similar to his own. He knows a machine must be good and remain good if dividends are to be steady.

In these days when printing jobs have to be turned out quickly it means dollars and cents to you to have a machine that can get out the work and do it fast. You can count your chickens before they're hatched. There's truth, of course, in the old adage, "You can't count your chickens before they're hatched," but then, the eggs are at fault. You can not set costs on printing a job if you handle it on erratic equipment. Breakdowns, slowups, and hard handling take their toll of time and add to producing costs.

Putting off the replacement of a machine that requires nearly two days to do a job that can be completed in a single shift with a modern unit is unpardonable waste. The value of old equipment is not to be considered when minute saving possibilities are at hand. It isn't necessary to enlarge your plant to accommodate more up-to-date machinery. In fact, newer machines often require less space, whereby substantial savings can be made. All you need to do is to replace your present sluggish units with machines of proved printing ability.

You can not afford to retain your present machines if faster ones are available. The effort to pare costs in

the race to win new markets demands the immediate adoption of the most rapid and accurate modern machinery. Your competitor will not neglect the opportunity if you do.

If printers continue to employ machines and methods of a decade ago, they can not meet the demands for increased wages without passing the cost along to their customers. This we know is impossible, as competition prohibits any such arrangement. Engineers and designers have taken the sting out of labor costs by putting more brains into their machines, thus reducing operating effort and eliminating guessing at adjustments. Heavy pay rolls are balanced by greater outputs of a superior quality.

Right there is the reason why every printer should strive to weed out old, obsolete equipment and replace it with new as fast as possible. If you buy a new press you pay for it once; after that it should pay for itself. The same thing applies to any other machine or piece of equipment that you buy. But when you do buy, don't buy a cheap machine or piece of second-hand junk. A low selling price does not always mean a low upkeep cost. Not a bit of it. It means, in a comparatively short time, inaccuracy, repairs, realignment, and replacement.

Why should you buy anything that is good? It does not make much difference whether it is a piece of leather belting or a printing press, if it is good you will get your money's worth. How many times have you bought an article for ten cents with the mistaken impression that you were saving money? The hardware dealer near by may have asked three times as much for an article that looked no better than the one you bought for a dime. But how about it afterward?

You discovered to your regret that the ten-cent article was made to sell for a dime and not a fraction of a cent more. No one is in business for his health, and if an article is sold for a lot less than others you can rest assured that it was made to sell at a low price. By paying a little more you can secure quality that will last indefinitely and give you real, honest-to-goodness satisfaction. This holds good whether it concerns something that sells for only a few dollars or whether it is a printing press. Get a good one, and you will be more satisfied; it will last longer; it will be an investment for you. It always pays to get a quality article because, while you may pay more at first, in the long run it will cost you less.

This is exactly the case with printing machinery. A good machine is one of the best investments you can make. To buy a machine and be satisfied is all the reasons rolled into one why you should buy a good one. That "little more" that you may pay at first is your insurance for accuracy, adaptability, fewer repairs, and longer life. A low-priced machine gives you just what you pay for, no more. A high-priced machine will not cost you more; you merely *invest* more in a higher grade security and get better returns. The materials, workmanship, and accuracy are features that last long after the paint has worn off, and that is what counts.

Possibly somewhere in your shop you have a press that was purchased years ago. It may be necessary to

continually order repairs for this machine. Stop and consider the expense a year for repairs; add to this the market price you could sell it for, and you will find that a new, modern printing press will not cost so much after all.

Irrespective of the cost, however, the modern press will enable you to do more and better work. Gradually it will pay back the money you spent for it. *It is an investment.* The modern press contains features that present-day methods demand. Your old, obsolete press does not. It was built in a different period, for entirely different conditions. Times have changed and, as you can not change the times, it is vital that you keep up with them.

Installing a modern press means more and better work. It means bigger profits on a job. The advantages are measured in more than dollars and cents. Modern presses enliven the spirit of the shop and are instrumental in accomplishing more work.

The advances constantly being made in printing machinery and processes smooth out the curve of recurrent skilled labor shortage. Today more depends on the machine and less is required of the man. Periods of machine idleness are appreciably reduced. Hour for hour the man is less fatigued and more productive. The training of new operators is easier, quicker, and less costly. The employment factor plays a smaller part in the sum total of production, and the scarcity of highly skilled men is no longer a serious obstacle.

The transfer of skill from the man to the machine means exact standardization of printing operations and uniformity in the quality of the product. It is but one of the many economically sound and money-saving reasons why it is a paying investment to purchase modern machinery. Modern printing machinery is the provider of income; obsolete machinery is only a source of waste and taxation.

Lower production costs are one of the crying needs of the printing industry. They are becoming increasingly important every day; the mastery of this problem is vital. How will it be solved? With competition increasing and profits decreasing every printer who would survive must have the best of equipment to stand the pace. Replacing the old with the new is what makes for success in any line of endeavor. Every new process or machine has the idea of time and labor saving back of it.

The larger profits which accrue from the installation of new equipment and methods are earned principally by the early users, that is to say, those who are first in the field. Later on competition forces other plants to adopt similar improvements as necessary to existence, but only after the possibility of greater profit margins has passed. The present tendency is toward improvement in methods and machinery; the plants getting the bulk of the business placed are the ones who can quote low and still be sure of a safe margin. These are the plants that are ahead of the rest with modern methods and equipment.

In every printing plant an accurate record should be kept of the cost of repairs of each machine, which the general manager could examine from time to time

and therefrom determine if the purchase of a new machine would not be an actual saving of money. With a simple system of keeping account of the cost of repairs for each machine, the total costs can be summed up periodically, and if they exceed the annual depreciation and fixed charges on a new machine the old machine should be replaced. The repair bills on old machines by no means represent the total loss due to their continued use. Profits lost by interrupted production during repairs, while difficult to estimate accurately, are often greater than the actual cost of repairs.

Modern printing machines will *make* money for you in production savings. When they begin to wear out or become obsolete they *take* money from you in repair costs. Repairs increase your original investment in equipment, eat up your earnings, and represent a loss.

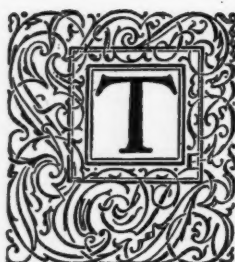
It makes all the difference in the world to a man who spends eight or nine hours a day at a machine

whether he enjoys his day's work or whether it is a drag. It makes a world of difference to the employer whether that man can finish job after job without a hitch, or whether he wears himself ragged trying to force a worn-out machine that won't respond. Give a man what he likes, and he's equipped mentally and physically to do his best.

In the printing business speed is of paramount importance to the production man, but quality is also a most essential factor for gaining and holding favor in the market. A high production rate is not necessarily an end in itself, but in the printing trade it is simply a case where a high production rate means lower cost on a job. For this reason the production units are factors of prime importance. If they are behind the times they can sadly handicap the most ambitious printer; if they are up to date the prospect of staying in the race is considerably less speculative.

It Was His Only Order

By JOHN J. FISHER



THE man's car paused in front of an obscure little print shop. He got out, opened the door and walked into a dingy interior. The stranger was manifestly a plain man to look upon, wearing garments of a modest tone. The proprietor of the print shop, attracted by the closing door, stopped his rattling press, and wiping grease-stained hands upon shiny trouser legs approached with an air of inquiry.

"Good morning! Can I get some printing done? Just a small job, about fifty cards, bearing the name and age of a baby grandson of a dear friend."

"Well, now, that's a trifling order to monkey with, but I guess I can accommodate you. How soon?"

"Tomorrow?"

"I guess I can't — well — er — perhaps I can."

"Very well. And you'll be sure to print them in a neat style of Plate Gothic type, won't you?" The customer took from a black leather folder one of his own cards and, with fountain pen, wrote a few words across its back.

The owner of the printery, apparently disturbed, raised a disapproving hand. "When you speak of Plate Gothic, mister, I don't guess as it ought to go in that type. Now I have a Telescopic Gothic, which is plenty good enough, and I usually make it a point to use this on such work, whether customers like it or not!"

"Oh, well," replied the customer, forcing a smile, "it doesn't make any real difference. And you'll have them ready at noon tomorrow?"

"Afraid I can't. Make it about four o'clock."

"This is somewhat inconvenient for me, but — Oh, all right." A little irritation showed in the customer's face for a brief instant as he crossed to the threshold, but the vehement snap of the closing door behind him magnified disappointment. A brief command to the colored chauffeur, and the motor car sped away.

The printer watched the disappearing car, fingering the man's copy for a reflective second, then he said to himself: "The nerve of some people, coming in here with a two-cent job and telling me how and when to do my work. Any one would think they were millionaires, bringing in an order worth a thousand dollars!" He idly gazed down at the card again, and, turning it over, beheld the name — Henry Ford!

At once a complete transformation took hold of the man. At once his limbs were possessed of a sudden agility. He sprang to his cases and in a twinkling set up the two tiny lines. A smile spread over his features. He had become a submissive servant, ready to please. Only a short period had elapsed when he had lifted the form on the decrepit job press and changed the packing on its platen.

"Gee!" he assured himself, "this looks promising after all. If I do this little job up slick and quickly, maybe I'll get more work from his firm."

But he didn't. The belated effort made to please a customer bringing in a small order remained unrecognized. The colored chauffeur called for the baby cards next day at four. He was courteous and kindly as he paid the bill, and upon being handed the package said, "Thank you," but brought no more work from his employer.

MORAL: *Great oaks from little acorns grow,
but they never flourish in an iceberg.*

It's There If You Go After It!

By CLARENCE T. HUBBARD



HOW do you find business?" asked a neighboring but not-so-flourishing typesetter of his friend, Jim Harding, the well known and successful printer. Jim caught the question clear enough and thought it about time to let loose a little static-less advice to his querulous friend, Bob Wilkins. "By going after it," was his immediate retort, to which he quickly added, "I know this remark is not entirely original, but nevertheless it is very true."

"You know, Bob, up in my office I have a slogan which I printed for a client which reads, *It's there if you go after it*. And it is, every time. What? New business, the renewal of old business, and the increasing of business on hand. This slogan also applies to collections, and to everything pertaining to the 'income end' of the printing business. *It is there every time you go after it!*"

"Altogether too much stress has been laid on the ways and means to go after it, and not enough on the big fact that it is *there*. Did I ever tell you the story of Harold Stevens?"

A "nope" from Wilkins testified he hadn't.

"Well," continued Harding, "he was a printer's apprentice in the full sense of the term and in a print shop like mine, one located in a rather thriving city, too. Harold was given very little chance himself to make any headway, but he had plenty of time to observe the methods and ways of the proprietor of the shop I mentioned. His boss was one who knew that you could always get business if you went after it, although in his case he went after it more with nerve than anything else. Notwithstanding, his action illustrates my principle. The time came when Harold had to move to another city because of domestic reasons; soon after he arrived there he procured a place with a small local job printer. At first the printer did not want to take him on, but Harold won out by persuading him *that business was there if one went after it* and got permission to spend one-half of his time outside the shop soliciting new business and one-half for inside apprentice work."

"In a short time he had not only gained for himself a good position, but eventually worked himself into the business when the proprietor several years later incorporated. In the time spent *out* of the shop he went after every conceivable source for business. He followed up new concerns and got their orders for printing needs; he called on manufacturers and got a portion of their orders; he called upon schools and got their business; he got the city bid for all of the municipal printing

needs. He talked before luncheon clubs and called on nearly every business house in the city. He built up a handsome business on the outside from these and various other sources, and made a financial success for himself as well as for his partner, in a true demonstration of the slogan that 'It's there if you go after it.'"

The above little sermonette from Jim Harding to his business friend is the basis of good sales-building thought for all ambitious printers.

So many printers work right to the contrary of this slogan and defeat their own purposes in "quarantining" orders. In other words, they do not "go after it" in many instances because they mentally assume that a man or a house has its connections and therefore is not a prospect. How frequently this is in error and at sales expense! How many sales are lost because we imagine too many folks are sales proof! Harold Stevens, the printer go-getter referred to above, never failed to call on a prospect when he thought or knew business was possible. He never wavered by thinking it foolish or impossible because the prospect had a friend who knew a friend who was in the printing business, or because the house had dealings with a certain firm for a number of years, and so on. Every one was a prospect to him, and he let his prospects tell him why they couldn't favor him if such was the case. He never "assumed" that knowledge himself in advance, thereby "quarantining" his sales chances before the attempt.

In this whole business world of ours many sales of every kind are being lost because salesmen do not go after them, on the assumption that they are impossible for this reason or that. On the other hand a number of alert, ambitious, and aggressive salesmen are stepping in and profiting individually at the expense of those who unconsciously "quarantine" their own sales.

Only recently a two million dollar advertising account was obtained by an advertising agency *because it went after it*. This account for many years had been with one certain agency, and all the other agencies refrained from approaching for the business because they assumed the holding agency was rather married to the account and there was no possible chance of breaking it away. The agency which finally went after it and got it, even though it hesitated, is now still blinking its eyes at the ease with which it was able to capture it. It had no competition, not even from the agency holding it, as it was alone in its venture. From now on the agency is always going to go after it with no self-imposed quarantines permitted.

Our printing friend, Harding, in discussing this very same subject with a manufacturer, received a reaction that further confirmed his axiom, "It's there if you go after it." The manufacturer agreed and explained that he had maintained a large pile of coal in his yard, and

that every coal salesman who approached him for business generally started with the negative sentence, "I don't believe there is any chance of my selling you coal. You seem to have plenty." He invariably replied "No," and the salesman withdrew. As a matter of fact this manufacturer was buying coal *every month*, and favored the one salesman who did not take the pile of coal in view as a "quarantine" to sales approach.

Some printers have hesitated to "go after it" because of the size of their towns and their belief that only a certain amount of business exists. There is no more of a saturation point to the printing business than there is to any other commodity, especially with direct-mail advertising on the continued growth. The life insurance companies are increasing their writings by billions, and yet they announce that analysis proves their field has not yet been scratched. The automobile manufacturers thought several years ago the saturation point had been reached, and now they agree with Mr. Ford that "The opportunities for automobile sales are as big as ever." Styles are constantly changing in every commodity, and our wealth, we are reliably informed from Washington, is increasing four times faster than our population.

These things should encourage you as a local printer anxious to build business to go after it with all force and faith that you will find it there. No standard practices can be recommended, for no two men build alike. It is entirely a matter of cultivation in keeping with your own individuality and your local opportunities.

Any one can grow apple trees in certain soils, but some men will produce champion fruit from the same soil because they apply studied cultivation.

To go after it does not mean that you must *hound* a customer or a prospect. Overselling is as dangerous and sometimes as unprofitable as underselling. To go after it and find it there you need to follow the advice of President Jordan, of the Jordan Motor Car Company, who says that successful salesmanship is simply a matter of (1) knowing the product you sell, (2) approaching on the basis of cordiality, and (3) *seeing more people*.

It is by seeing more people that you will demonstrate to yourself that more printing business is there. Just as the magazines increase their value with *circulation*, you can increase your financial returns and your retail value by circulation.

If business isn't *coming* in to you, try following out the slogan and *go after it*. Either go out of the office and get it, or advertise and bring it in to you. If Sears-Roebuck can enjoy a national business of millions of dollars through direct-mail advertising alone, you can with the privilege of newspaper as well as direct-mail advertising and all of the other sales and advertising privileges you have build up at least a good local printing business. You will be surprised to learn how much more business there is around you if you but "go after it" in the ways best fitted to your own training and your location. "It's there!"

How Do They React?

By FREDERICK BLACK

Director of Advertising, Matson Navigation Company, San Francisco



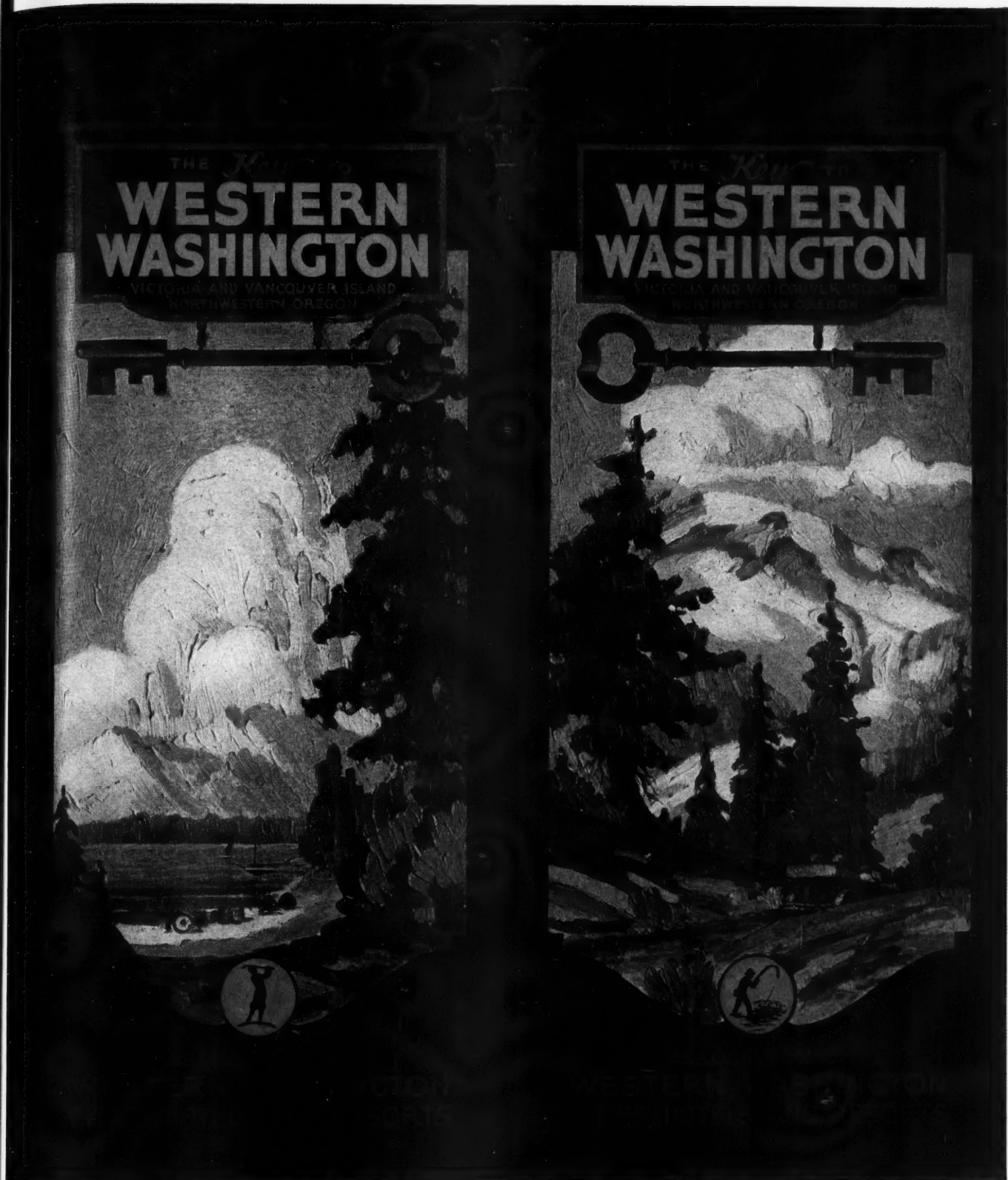
HUNDREDS of advertising concerns, thousands of sales executives, and millions of dollars of hard-earned profits too frequently fail to secure the full results which should attend their efforts because one important consideration is overlooked: The viewpoint of the average prospect. Out here on the Pacific coast there is one advertising manager who is generally thought of as being "hard-boiled." To arouse his enthusiasm over certain advertising procedure is as difficult as getting a free reader in a metropolitan newspaper. But those who really know this man and are able to appreciate his viewpoint realize that his is the one viewpoint which can hope to see maximum success.

At regular intervals he has submitted to him — for his is a "juicy" advertising account — sales ideas galore. Copy and sketches pour into his office from advertising firms who would like to spend a share of his appropriation. His one comment on all advertising

suggestions submitted for his approval is something like this: "I'm not interested in your copy. I don't want to read a word of it. But here is what does interest me. I have a fairly definite picture of my average prospect; she's a woman living in one of those apartment houses on Leavenworth street. She is interested in her three children and in making her husband's three hundred a month go as far as possible. She counts her pennies, but keeps an eye on quality and buys carefully. I don't want you to tell me how good your copy and layouts are. What I want to know is, How will this woman react to them?"

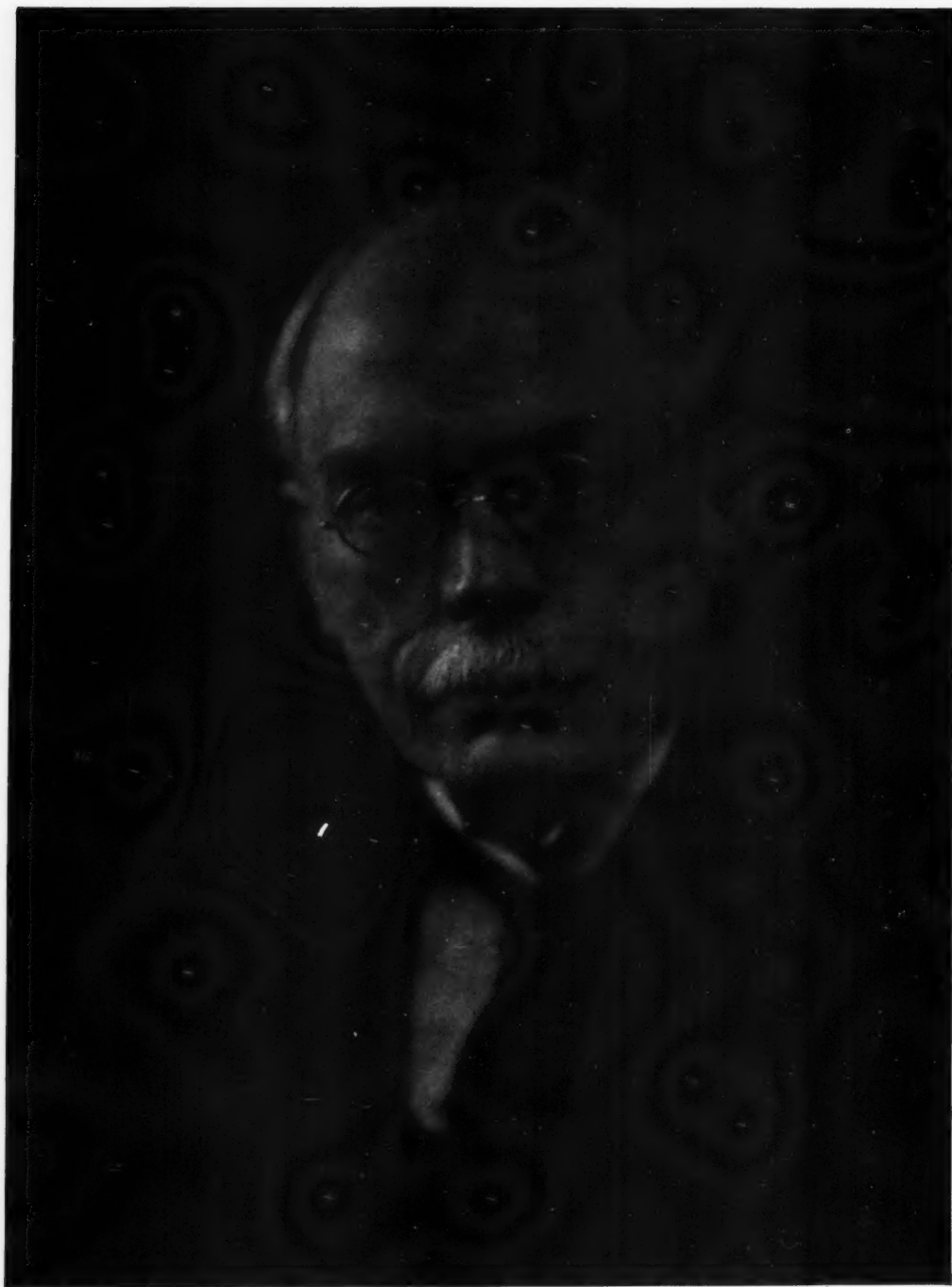
And it would seem that this is about the biggest thing in advertising — the reaction of our prospects. Of what avail is the excellence of our product, the attention-getting value of our illustrations, or the salesmanship in our copy if no attention has been paid to the one factor on which each depends, the reaction of the average prospect?

Advertisers there are — many of them — who advertise only to themselves because they judge the value of advertising effort solely by their own reaction. No wonder their appropriation is expended inefficiently.



COMMUNITY ADVERTISING PAYS BIG DIVIDENDS

The illustration above is a reproduction of the cover of a folder issued by the Western Washington Association to advertise to prospective tourists the scenic beauty of western Washington. This folder is the result of cooperative effort on the part of twelve smaller communities. In all community advertising campaigns, the smaller cities usually are shadowed by the larger cities. Here were twelve communities in the very heart of the scenic attractions of western Washington, with limited opportunity as individuals yet unlimited opportunity as a group. In 1925 they raised four thousand dollars for the 1926 program. Results were so satisfactory that in 1926 twenty thousand dollars was raised for the 1927 campaign, which includes folders with Western and Mid-Western distribution, billboards in California and Oregon, and newspaper advertising. The billboards are unusual in design and wording, carrying a scenic background similar to the folder cover; those in California read: "Enjoy California, But See Western Washington Too." It is almost certain that the budget for 1928 will exceed forty thousand dollars, as results are being felt by every community. The campaign was directed by J. B. Goff, manager of "Pioneer," Incorporated, Tacoma, to whom we are indebted for the loan of the plates. The body of the folder was printed in red and black and stippled, and contained a wealth of information about the western part of the state in text and beautiful halftones.



WILLIAM GAMBLE, F.R.P.S., F.O.S.

Editor *Penrose's Annual*, author, printer, lithographer, photoengraver, chemist, engineer, lecturer, musician.

The Standardization of Printing Inks

By WILLIAM GAMBLE, F.O.S., F.R.P.S.

From an Address at the College of Science, South Kensington, London



THE great progress made in recent years in the application of the trichromatic principle to the photography of colored objects for reproduction purposes has made exacting demands on the manufacturers of printing inks. The fact that probably ninety per cent of the colors now used are of an anilin character has also changed the conditions of ink manufacture. When inks were made from a comparatively limited number of earth colors or metallic compounds, the matching requirements were of a relatively simple character, but now the case is very different. There is a call for standardization, but while many attempts have been made in this direction, no marked degree of success has been attained.

Innumerable color charts have been put forward, and many systems have been advocated, but all these efforts have failed to become established in practice, because they have invariably been based on the use of some one maker's colors, or the nomenclature has been so inexact as to render it impossible to follow the particular plan proposed.

It seems to be generally agreed that before any standardization can be made, common assent must be made to the exact words or terms used to describe the different characteristics of color; much confusion arises from the prevailing looseness of nomenclature. Such words as brilliancy, intensity, and luminosity are used to express the single attribute "brightness" which every one can understand. The terms chroma, color intensity, saturation, and strength merely indicate the simple attribute of "purity" which is quite sufficiently designated by that word.

Various forms of apparatus for color testing or matching have been suggested from time to time, and some of them have been put on the market, but none of them has come into general use. These instruments, where they have been of any scientific value, could be used effectively only with considerable skill and experience. The successful employment of all instruments for the measurement of color is dependent on the sensitiveness of the eye to differences of hue, purity and brightness. The possibility of precision is limited only by the sensitivity of the observer's eye. This fact seems to call for trained men with an acute color perception who have become skilled in measurement by constant practice. Unless such men are available, the instruments will not be of much value.

Ink manufacturers apparently prefer to rely on such experience and skill on the part of their staffs as is gained by constant practice in comparing the requirements of customers with test patches of the colors available and of the combinations obtainable by admixture and by keeping careful records of all patches of ink made. It is difficult to convince them of the value of instruments for testing, the objection being that matching by such means usually consumes a good deal more time than the fulfilment of orders allows. Another objection is that it is difficult, with the color media available, to comply with the theoretically correct requirements and at the same time meet the practical necessities of the customer in regard to price and working qualities of the inks. Suitability to the speed and type of machines on which the inks have to be worked, and to the paper or other surface printed on, the drying of the ink, and for some purposes the resistance to fading, introduce many points of difficulty in complying with results obtained by color measurement with precision instruments.

I believe, however, that inkmakers would not be averse to adopting apparatus for color measurement, even though it might help them only in a part of their work. Most ink factories maintain an experimental laboratory and employ the services of a skilled chemist. They have also adopted various incidental aids, such as so-called "daylight" lamps, and apparatus for testing the fading of inks. In the latter category the "Frequentia" color-testing lamp has yielded most valuable results. This apparatus consists of a high-power violet-ray arc lamp enclosed in a metal cylinder, the interior of which is kept at a uniform temperature of 110° F., this being assumed to be the average temperature in London in bright sunlight. Uniformity is obtained by means of an electric fan regulated by a variable resistance. It is thus possible to adjust the temperature to suit the conditions of such a climate as India, or on the other hand of a foggy climate, or one not as bright as the average. The inventors consider that the effect of sixteen hours exposure to this lamp of a test sample print of the ink is equivalent to that of a month of bright sunshine.

There is undoubtedly scope for a color-testing apparatus in ink factories, provided that it meets practical requirements, but up to the present, so far as I know, the firms in the business have not been persuaded to adopt any of the methods put forward.

Recent attempts to construct apparatus for color testing have embodied the use of color filters of stained gelatin, or of colored glass (as I believe is the case in the Lovibond tintometer). The disadvantage of using colored glasses is the difficulty of obtaining standard colors, necessitating the combination of a large selection of weakly tinted glasses, under an arbitrary system. With stained gelatin filters this difficulty does not exist, as the large amount of experience obtained in making color filters for photographic work has enabled a fair degree of standardization to be obtained, together with a close approximation to spectrum colors.

In the Bawtree colormeter there are two illuminating chambers lighted by a single lamp. A slide is introduced across the chambers having a clear opening opposite to one of the chambers, while there are three openings opposite the other chamber, these being filled with filters of the three primary colors, red, green and violet-blue. The openings can be closed more or less by shutters provided with indicators which show the amount of opening on a scale reading in direct percentages from 0 to 100. For comparison of a colored object, the method is to illuminate it with the white light in the instrument and match its color by adjustment of the filter openings or of the white light opening. In the early models of the instrument some difficulty was found in realizing the required conditions, probably through inability to obtain an even illumination of the surfaces under comparison, though it was claimed by the inventor that it would work with any form of illumination — electric light, gas light, or daylight — as the results were comparative, and the records derived from an arbitrary scale.

The Eastman colormeter is in the form of a telescope, the light from the colored sample to be tested being made to illuminate one-half of the field of view in the eyepiece. The other half is illuminated by the light of a standard lamp passed through dyed gelatin wedges. These wedges consist of layers of gelatin increasing in thickness from zero to a maximum. There are three of these wedges, of the three primary colors — red, green, and blue-violet. By changing their positions

any desired amount of the primary colors may be subtracted from white light. There is also a neutral gray wedge, and by bringing this into position over two of the color wedges at a time the brightness of the color can be matched. The color is recorded by reading on the scale of the instrument the positions of the wedges necessary to produce the color match. The scale is based on a decimal notation, the most saturated color being indicated by a reading of 100. It should be sufficient for practical purposes to read and record the positions of the wedges on such a scale, though it is an arbitrary one. An advantage of this apparatus is the care which has been taken by the makers to secure a standard light with daylight screening. For matching small samples, a holder is provided in a position for securing effective illumination by the standard lamp. There are many interesting features in the instrument which can not here be adequately dealt with.

Another instrument based on somewhat similar principles is that patented by A. J. Bull (British Patent No. 20589/92). It has some novel features not possessed by the two foregoing. It consists of a long illuminating chamber, lighted by a point-light lamp, and across the middle of the chamber is a slide with three adjustable openings, covered with primary color filters and fitted with adjustable shutters. The light is sent through the color filters by a collimating lens, and is projected thence by a lens into a hollow sphere of white plaster. Successive internal reflections in this white sphere give rise inside it to blended colors, the composition of which, in terms of the proportions of the standard colors, can be ascertained by measuring the sizes of the respective apertures. A hole is made in the top of the sphere, through which the blended color can be seen. If a color sample with a corresponding hole in it is laid over the sphere, the color seen through the hole can be matched

against that of the patch. This instrument has not been placed on the market, but it might well prove serviceable for ink testing, as it possesses some good features, chief of which are its simplicity of design and its ease of operation.

Valuable as such apparatus can be for securing standardized results in numerical terms, it would nevertheless seem to be possible to arrive at some degree of standardization without elaborate apparatus, if all inkmakers could be induced to agree to a common method of matching, based on some such conditions as the following:

- (1) Use of a standard daylight lamp.
- (2) Illumination of the test patches at a certain distance and angle from the light source.
- (3) Production of the test patches by printing from a graduated tint block onto a chosen paper.
- (4) Viewing the patches against the colors to be matched from an aperture placed at a fixed distance, all external illumination being excluded by enclosing the elements of the apparatus in a box.
- (5) Provision of standardized viewing filters for placing over the aperture, for the purpose of finding out how nearly the inks resemble the theoretical colors.

Such a viewing box could be made large enough to place an original picture or at least a portion of it against the color patches. The elements of such an apparatus are readily obtainable, and the viewing box could easily be made.

It may be objected that the method is not of scientific value, in that it does not yield any information in numerical terms as to the amount of correction necessary should the test show differences between the ink patches and the samples to be matched; but inkmakers no doubt have the necessary experience to know how to adjust their colors until an exact comparison is obtained.

What Price Neatness?

By ROY D. FRANCE

NOT long ago the writer wanted some hotbeds constructed. As carpenters were in great demand at the time, he hired a man well past middle age, who, during his lifetime, had worked at almost everything. In short, he was the personification of that ugly term: "Jack of all trades, and master of none." A real ne'er-do-well. We didn't ask his price. That he could do the work, we had no doubt. And we were well enough acquainted in the community to know that he needed the money.

He brought some tools, took a box from its place beside the garage, and what else he needed from here and there, and went to work. When he finished he came to the house, got his money, and went his way.

We left our desk to have a look. The job was all that could be expected. But not a thing was put back where it belonged. Evidently he considered his job finished when the last nail was driven. Trimmings covered the lawn. It required only a few moments to clear it up. Why had he left it? We might have understood it had he been a busy carpenter. But he had gone home to wait for the next job. And we were given to wondering if that very thing had been most instrumental in his lack of success.

This thing of letting George do the cleaning up is particularly applicable to hundreds of the smaller print shops today. Is it because of the passing of the old apprentice system? We like to think not. Printing, like everything else, is getting better

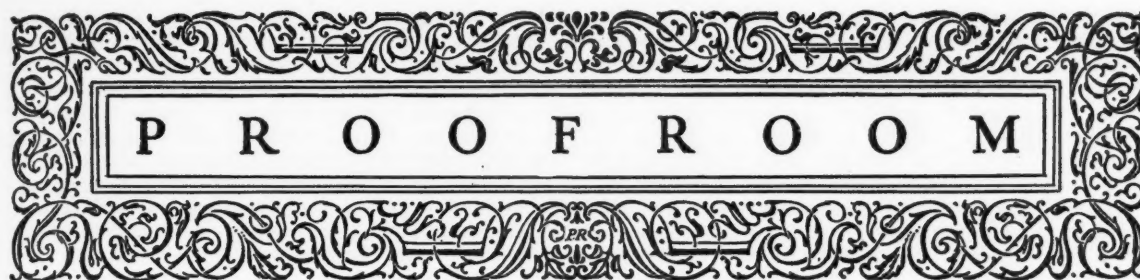
every day. Nevertheless there are places where workmen have to fight their way to the coat rack through piles of furniture, leads and slugs thrown here and there, chases left in open runways, and over floors strewn with waste paper.

Jim brings a form just off the press to the stone. In locking up the next one he uses what he can of the dead one (sometimes), supplementing with furniture from the rack. What he can not use from the dead form is left on the stone to accumulate. At the bank it is the same story. A man can not always judge just how much of this and how many of that he will need to complete the job at hand. Instead of putting away the surplus, as he should, when that form is made up, leads, slugs, and reglet are left to clutter up the bank.

In any line of endeavor the master can always be recognized from the slave. Why? Isn't it because he has mastered the little things that he is enabled to master the big things? And material surroundings as well as environment have had much to do with the attaining of that mastery. Cluttered surroundings bespeak a cluttered individual, and a cluttered individual bespeaks a cluttered mind. That is why neatness of appearance — by which we render our first judgment of strangers — plays such an important part in all employment offices.

Customers gravitate to the shop where neatness predominates. Clean surroundings indicate a love for the work without which no one ever attained mastery.

Poor Richard walloped a couple of nails on the head when he said, "Keep thy shop, and thy shop will keep thee." And, by the way, Poor Richard was a printer.



By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department.
Replies can not be made by mail.

Too Much Proofreading!

A certain publisher who is very fussy about having his books set in the English style, "cheque," "colour," and all that, was led by his enthusiasm into making a character quote: "The plowman homewards plods his weary way." "Homewards plods" is a horrible dissonance. No poet could stand for that, no matter what his favorite dictionary might say. Can't imagine the author of the book writing anything but "homeward," but the proofreader knew his Oxford.

Better Than School Teaching!

This letter comes from St. Louis:

First, permit me to "spin myself," as Lowell says. I am just turned thirty, and since the age of fourteen have knocked about at a number of things. I have run woodworking machines, gardened landscapes, soldiered, sailed, coached students of a course in the new psychology, published a little book, perpetrated "poetry," hoboed, worked in the advertising department of a large optical house, toiled in government offices, consumed a number of books, and done one or two other things, all in the general order named. I mention this because you have somewhere said that there is no bit of information that a proofreader can pick up that may not at one time or another prove useful to him. I have found it so. Yet, what I wanted to do most I have never been able to do; that is, teach English or history in a public school. It requires a couple of diplomas that I don't happen to possess.

In April, 1926, I returned to this city after an absence of fourteen months, and the first thing I did upon reaching here was to look for a job. Although I had never been in the printing game (other than the unprofessional venture referred to above), I made bold to answer an ad. for proofreader. My only qualifications were a very slight acquaintance with the marks and an ingrained love of "words — words — words." I landed the job on May 2, 1926, and have held it to date. During that time I have had the pleasure, repeated perhaps a dozen times, of "bringing down a nice fat error" (to use your words) which had escaped the eyes of others, not to mention the countless lean ones I have bagged. Two weeks after I had first gone to work, the boss, a hardboiled man who had never been known to commend any one on a good performance, approached the desk, sat down next to me and, to my astonishment, declared that I was making good and that he was satisfied!

The place proved to be the printing plant of a large wholesale hardware house. It publishes a monthly magazine in the interests of retail hardware men, besides which there is a constant flow of the most varied display and advertising work, labels, catalogues, prices in code, letterheads, statements, etc., etc. I am positively in love with the work. I used to think that in having missed being a school teacher I had missed my one true vocation, but now it seems that fate had provided another pleasant outlet for my energies. At last I seem to have "found myself" — to paraphrase the late Woodrow Wilson.

Now, in the Christmas, 1926, issue of *THE INLAND PRINTER*, page 410, you say, "The proofreader who has never handled type is not fully qualified to order the type handler. Proofreading is more than merely picking out wrong characters in print; it calls for knowledge of type and other print shop details." But in the April, 1927, issue

of *THE INLAND PRINTER*, page 59, you write, "I certainly think that the union goes too far in its sweeping rejection of non-printer proofreaders, for there are a good many exceptions to the rule that print shop experience is indispensable. . . . And on the other side, there are lots of good printers who could never be made into proofreaders."

Upon reading the first statement I was somewhat perturbed, and could not for the life of me make myself respond in the affirmative. But when I came upon the second statement, in the April issue, I almost experienced a sensation of triumph and felt confirmed in my own conviction. Your story of the medical student who proved to be an AI proofreader is very apropos.

Now, while most of the men in the place where I am employed are pleasant and helpful, and the shop is large, light, congenial, and well equipped, yet the demon of discontent has gotten a grip on me. What I desire is work on one of the St. Louis dailies. But to obtain such a place I must be a member of the typo union. There I strike against a solid wall! Although I have never been a member of any labor union, yet my sentiments have always been strongly in favor of organized labor. But in order to reach that goal of my ambition — a reader on the staff of a metropolitan newspaper — must I go all the way back and serve five years apprenticeship at twelve dollars a week?

I ask this question, but I do not want you to go to the trouble of replying. The psychoanalyst declares that it helps to keep a man sane when he is able to air himself occasionally to some defenseless listener, and that is the sole object of this letter.

I certainly do not read *THE INLAND PRINTER* to find fault with it, but there is one slight error that I have accidentally seen. In your article, "Amateurs of Proofreading," March, 1927, *INLAND PRINTER*, page 947, second column, twenty-four lines down, "made" should be "make."

Two Questions and a Compliment

From Philadelphia: "Is there a reason or rule why we should use 'No.' before a policy number, as 'Policy No. 879,231,' any more than we should say 'Page No. 239'? Can the word 'recipe,' properly, be used only when referring to a medical preparation; and 'receipt,' for cooking? *THE INLAND PRINTER* occupies a most conspicuous place on my desk, because of your articles."

That's where I have a bulge on the more technical department; everybody uses grammar and punctuation.

The first query gives a bit of a thrill, like a dive into cool water, because of its unexpectedness. That "No." is just a bit of old lumber. People in insurance offices go on using it without a challenge, just because the folks ahead of them used it. "Policy 879,231" says what you want to say just as well as "Policy No. 879,231." Dropping the "No." would be an economy move, for I suppose in some of the big offices it must be written a good many thousand times a day. And it would not be a wrench to established principles of expression; it would do violence to no rule. People make lots of changes, all the time, that haven't anything like the justification for this one. Really, a refreshing query.

"Recipe" ought to be the word, in the kitchen as well as the doctor's office. "Receipt" is from "receive," and I don't just see how it ever came to be used in place of "recipe"—except for the one fact that language is not dead wood but living stuff, changing and growing all the time. If everybody chose to speak of a "receipt" for pie, cake or pudding, why, "receipt" would be the word, and that's all there is to it. But "recipe" is Latin, "take." It "has some sense to it." You can't say it is *wrong* to speak of a receipt for a pudding, for the word is well established in common usage. The Standard even gives "recipe" as one definition of "receipt," and "receipt" as one definition of "recipe." Truly, it seems to be a matter in which each speaker or writer makes his or her own choice; but I just happen personally to prefer "recipe."

A Bets B Again

A friend in Pawtucket, Rhode Island, wants to know: "In the sentence 'What kind of ends (flange, bell or spigot) are desired?' A says the plural verb is right; B says the verb should be 'is.' Again, in the sentence 'Upon the death of any depositor the money standing to his credit shall be paid to his heir at law, conformable to the laws of the state.' A says 'conformable' is correct, while B says it should be 'conformably.' Who wins the smokes, and why?"

The first question is something like the old catch, "Have you stopped beating your wife?" which leaves you in bad if

you are required to answer "yes" or "no." Yes—you have stopped; therefore, you must have been doing it. No—you have not stopped; therefore, you must be still doing it. But in simple truth, the "no" answer is not incriminating; you can't stop doing what you never did. The trick, of course, is in the two ways of using the word "stop." In strict grammar, you can not say "What kind are." The words between "kind" and "are" constitute a grammatical parenthesis; a phrase modifying "kind." But in common usage the verb takes its number from the nearer noun—in this example, "ends." Even grammarians are inclined to sanction this departure from strictly logical practice. If you insist on rigid grammatical logic, B is right; if you prefer the more free and easy way, A cops the Corona Corona.

In the second question, I have to hand it to B. The idea of conforming attaches to the act of paying; the money must be paid conformably to law. I can see how A might build himself an argument for "conformable," after this fashion: "The money is to be paid. Then, understand an ellipsis, 'this payment is' conformable to law." But I can not regard such an argument as anything but a quibble, grammatical acrobatics, a good exhibition of mental ground and lofty tumbling. It is neither sound nor solid. "Conformably," adverb modifying "shall be paid," is correct. But to keep peace in the shop family, A and B might persuade the customer to revise his text and say "in accordance with the law."

Treasures of the Waste Paper Basket

By EDWARD N. TEALL



WHO says there is no romance in the proofroom? Who says proofreaders have no adventures? Statesmen, soldiers, actors, authors, and editors write their reminiscences, "talk shop" in public, and the public enjoys it. Proofreaders, however, are supposed to be rather a prosaic sort, living humdrum lives and unacquainted with adventure. Few proofreaders would expect to command an audience if they started spinning yarns of proofroom life. To be sure, it depends on just what you mean by adventure. If adventure associates only with poison plots, airships, pirate gold, gunpowder, shipwreck, and the north pole, the proofreader hasn't a look-in. But sometimes he gets as much of a thrill out of bagging an important error as the big-game hunter derives from potting a mountain sheep or a tiger; and, like the hunter, he has narrow escapes from being bagged himself. If he does not find buried treasures, why—sometimes he buries treasures. Here is a true story of a treasure of the waste paper basket.

In the *New York Times* of May 9 there was an article reporting the purchase of an autograph copy of the first and last verses of Poe's "Raven." Two dealers, one in New York city and one in Philadelphia, bought the manuscript from a family named Whitaker, descendants of a Doctor Whitaker who was a friend of Poe's in his college days. So scarce is Poe manuscript that this one is said to be worth probably not less than fifty thousand dollars. That is what some collector will pay for it. For the poem, its author received exactly ten dollars! Today a professor in the department of English in Northwestern University speaks of it as comparable with nothing but a Gutenberg or a letter of Columbus; he says, "Poe's slightest note is a rarity." And Poe, offering it to a Philadelphia publisher, had said he was in dire need of money, his wife was

starving. The Philadelphia man was not engaging in charity, and Poe finally sold the immortal verses in New York city for ten dollars. The New York dealer, Thomas Madigan, wrote to me, "It has been suggested that you might possibly be able to furnish some information regarding the destruction of the original manuscript in the office of the New York newspaper by which the poem was published." And indeed, as it happened, I could—for my grandfather threw that manuscript into his waste paper basket. And, to make a clean job of it, he did the same thing with the manuscript of "The Bells." And the way of it was this:

Francis A. Teall, born upstate in New York in 1822, had a little schooling in academies at Rhinebeck and Schenectady, and then went into a print shop for the real thing. As a very young man he went to the Big Burg as a journeyman printer. He and Walt Whitman worked at the case together. To get out just a jump ahead of the story, in 1853, when Whitman gave up the editorship of *The Long Islander*, published at Huntington, my grandfather succeeded him there. He must have handled, and thrown away, bales of Whitman's own copy.

Now, getting back to the story of the Poe manuscript: The young compositor quickly was promoted to a proofreader's desk, in the office of the *New York Recorder*, edited by Martin B. Anderson, who afterward became president of Rochester University. Proofreader Teall quickly took unto himself some editorial functions. In 1875, after he had assisted E. S. Squier in the preparation of his "Ancient Monuments of the Mississippi Valley" and John R. Bartlett in his "Dictionary of Americanisms," and had done a good job of editorial proofreading on the first edition of Ripley and Dana's (Charles A.) "American Cyclopaedia," President and Editor Anderson honored him with a master's degree in arts, saying, "As proofreader he made innumerable excellent suggestions and always improved my editorials. I felt greatly obliged to him."

Going back again: After his service on the *Recorder*, Proofreader Teall became a member of the editorial staff of the *American Whig Review*, where he worked until the time of his removal to Huntington. It was at this time that he handled the copy of "The Raven," also of "The Bells." Can't you just see it happen? The proofs come in. They are left on the editor's desk. He reads patiently along through them. Now he catches a wrong font. Next he marks a transposition. An out; a double; a word misspelled: one by one the steady pen corrects the compositor's errors. Here is a date that needs verification; and further on, a sentence that needs rewriting.

Next galley: a long, heavy letter from Washington; perhaps a speech of one of the statesmen of the day, Clay or Webster. An editorial, perhaps; famine in Ireland — admittance of Florida and Iowa into the Union, making the count fifteen slave states, fourteen free — is Oregon to be British or American territory? — Polk is heading us for a war with Mexico. It was only the year before that Morse, in Washington, telegraphed to Vail, in Baltimore, "What hath God wrought?" — and then proved the public usefulness of the invention which they commercialized by flashing from city to city the news of Polk's nomination. And in that same year, the year of "The Raven," Elias Howe of Massachusetts perfected his wonderful new machine that could sew at the rate of 250 stitches a minute. McCormick had just revolutionized wheat production with his reaper. Steamboat navigation on the Ohio and the Mississippi was developing the great commercial empire of the Middle West; trade was brisk, from Lakes to Gulf. In 1843, railroad men bragged because they had proved their critics wrong in arguing that no locomotive could surmount a grade; they were able to climb sixty to eighty feet in the mile. Also, they had confounded with achievement the prophets of gloom who had pessimistically predicted that it would cost more to run trains than could be charged for passenger or freight carriage.

In such busy days, what chance had a young poet to command more than passing notice in the editorial room? The verses, destined to immortality, were probably regarded as mere trimming, hardly more than filler. Ten dollars was probably a very good payment, as cash values of literature ran in those days. Many a pretty talent, it is to be supposed, was available gratis, the singers, like as not, being ready to acknowledge themselves debtors for the favor of space. On the other side, however, was the fact that Lowell had been publishing since 1841; Emerson and Holmes since 1836; Bancroft since 1834; Longfellow and Prescott since 1833, and Whittier since 1831. So "The Raven" fell into a place between the graceful amateurs and the prestigious professionals.

Perhaps the poem simply slid through. Perhaps it was discussed: the verses were above the ordinary, not commonplace; not great poetry, of course, but still — Who is this fellow Poe? Well, you know he has written some stories — fantastic things, with an eerie way of propagating the feeling of horror. Hasn't he done some editing? Oh, yes, of course; the *Southern Literary Messenger* — the *Gentleman's Magazine* (he only lasted a year there, didn't he?) — and *Graham's*. Yes, yes — of course; I should have remembered — he did that "Narrative of Arthur Gordon Pym." Wild young fellow — not so very young, though; let's see — yes, I remember, he was born in 1809; he's thirty-six.

And the proof is read, checked up with copy, sent back to the shop — and the manuscript, in the poet's beautiful hand, is dropped into the waste paper basket with never a thought of its possibly some time acquiring commercial value. Just as thousands and thousands of manuscripts have been discarded in print shops and editorial rooms since printing began. If it were possible to save them all, filling warehouses with the bales of paper, the autograph collector's business would be knocked into a cocked hat, because value comes with rarity, and in such

abundance there would be no competition for the pleasure of possession. Still, it may be forgiven me if whimsically I indulge in reflections on what might have been if my good old grandfather had taken a liking to those verses and had laid the manuscript away. If two verses are worth \$50,000, the complete manuscript — Oh, well, a buck in the kick is worth a fortune you might have had if your grandfather had had second sight.

Looking back at my own old days on the *Sun*, in New York, I can think of a number of bits of copy it would have been interesting to keep. Some of the chief's — Edward P. Mitchell. Verses of Edith M. Thomas and Clinton Scollard. Letters of Goldwin Smith. Some of Jim Huneker's stuff. A letter from Woodrow Wilson that expressed appreciation of an editorial I had written — and which, by the way, brought me a gentle but quite unmistakable reprimand from the great editor. I was young and had failed to keep discreetly separate my two loyalties, one to my college and the other to my paper.

It would have been easy enough for any one in the office in 1897 to have secured and retained the copy of the famous Santa Claus editorial, now annually reprinted in hundreds of newspapers at Christmas-time. The story of that editorial exemplifies the casual nature of the whole process. Francis Pharcellus Church, who wrote it, was accustomed to writing serious pieces on church matters. Mr. Mitchell, occupying Mr. Dana's chair while the great Charles A. was abroad, found little Virginia O'Hanlon's letter in the morning's mail, and handed it, in playful spirit, to Mr. Church, with a remark that this appeared to be in his department. And the old gentleman, growling at the task of writing a fairy story editorial — so I recall hearing the yarn told — went to his desk and penned the immortal piece. He didn't know it was going to be immortal; which possibly is part of the reason why it became so. It hit home and was treasured in many minds. The manuscript, which no doubt was bundled up with all the miscellany of a day's issue, kept a month and then junked, would be treasured by any library today, or no doubt would command a very respectable price if offered for bidding by collectors.

Strange things the autograph collectors do. I once had a letter from an unknown friend, expressing a liking for one of my poems and requesting the favor of an autograph copy, to be given as a present to the amiable old gentleman's son-in-law-to-be. Can you imagine that! And once a boy of twelve, who reads my Watch Tower (current events) department in *St. Nicholas*, asked for my signature, to be placed in his album. I chose to take that as a sincere and very pleasing compliment.

In almost any print shop, the curious and eager collector should have opportunity to indulge his hobby. Perhaps in the bigger places, handling manuscripts from literary and other eminents, it would be risky to indulge the appetite to the extent of kleptomania. But even there, the powers that be might favor the esteemed proofreader with an occasional interesting sample. I myself would be glad to have some of Sinclair Lewis' copy, simply as a curiosity; but I would truly love to work for William J. Locke's publishers, and have them reward my labors with some of his manuscript, for its own sake. I have a number of books with authors' personal inscriptions addressed to me, and these I prize of course independently of any consideration of dollar value. An autograph letter of Thomas Bailey Aldrich I keep as a curiosity; his carefully lettered script is interesting. But one from Edmund Clarence Stedman I cherish as a personal possession.

Even in the smaller newspaper shops, a proofreader might, without betraying confidences or hurting anybody's feelings, keep copy that would make a collection interesting to his fellow townsmen.

It would be a pleasure to hear from some of our readers who have collected such bits of copy. A chapter of proofroom adventure.

The Science of Imposition

Part XI.—By JOHN REED

Copyright, 1927, by John Reed.



WHILE there is a plentiful variety of patent bases and register hooks upon the market, they can be classified under two heads; one class wherein the base is made up to the size of the individual plate, the other in which the base is made up to size of form. Either possesses praiseworthy qualities; still the universal base has not as yet arrived. The 8 by 8 em sectional base, in conjunction with suitable register hooks, exemplifies one class. This base can be made up rapidly, even for a sixty-four-page book form, for after a specimen base is constructed operations are purely mechanical.

Stonemen handling a considerable amount of plate work visualize the key base in this system by mental arithmetic somewhat after this manner: Stacks of plates are, say, 27 by 42 ems each; the nearest multiple of 8 by 8 larger than 27 by 42 is 32 by 48, requiring twenty-four 8 by 8 em units, less six to be replaced by register hooks. As it is desirable that head and foot register hooks are centered, one 8 by 8 em unit at head and foot of plate is replaced by two 4 by 8 em units for this purpose.

An apprentice can make up the entire form rapidly from this key base, as shown in Fig. 75. In locking the sectional base the most satisfactory results are secured by using short strips of wood furniture between pages as shown, providing what is termed in stonemen's vernacular as "individual" lockup.

The base in the other class (honeycomb and diagonally grooved) is either made up from units and locked in a chase on the stone or is made in one piece and locked on the bed of the press without chase. Book plates for this type of base are laid out and lined up as nearly perfect as possible before the register hooks are inserted. The surface is provided with shallow lines cross-hatched one em apart which expedite operations in

lining up plates. Fig. 76 is a form of plates on a diagonally grooved base. At least six hooks are used on all patent base plate work; one each at head and foot, and two on either side, as shown in Fig. 75.

A comparatively recent addition to the stoneman's equipment is the lineup and register table. The outstanding feature wherein these devices excel is in achieving position lineup on press. A number of blank sheets are lined up mechanically on one of these machines, a press impression made on one of them, and upon this sheet the stoneman indicates the necessary moves to secure position O. K. Such moves are made on the press; another blank lineup sheet is fed to press, checked up, or further moves made as the case may be and operations are continued until position is perfect. It is a valuable adjunct to the big plant.

Regardless of the size or equipment of a plant the stoneman should have an intimate knowledge of lineup practices by hand with straight-edge, triangle, and pencil. In bookwork, when the desired result is known, the problem is a simple one if but one page is considered separately in connection with a like fraction of the stock upon which the form is printed. If it is borne in mind that in such work there are but two constant points from which all measurements are made, operations will be more readily understood and the number of pages in a form will have little tendency to confuse the operator. These two points are the top of page and the center of back margin or back fold.

Fig. 77 represents a fragment of stock one-sixteenth the area of a sheet 25 by 38 inches in size, upon which is printed in proper position a page of type 27 by 44 ems in size. This page is to be trimmed to 6 by 9 inches, and it is the duty of the lineup man to indicate at what parts of the page the excess stock is to be removed. The top edge and left-hand edge of the sheet represent the head fold and back fold of the circular.

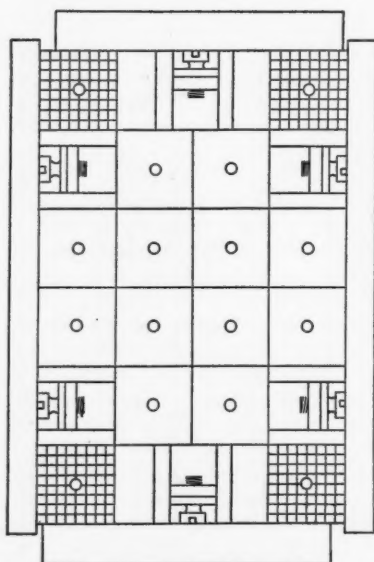


FIG. 75.—Sectional base made up for single plate. Note cross-hatched corner units for squaring up plates. Holes in centers of units are intended to receive end of hook wrench in order to remove units.

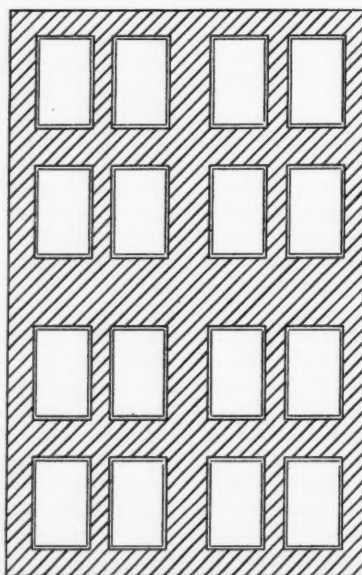


FIG. 76.—Diagonally grooved base with plates in position ready to insert register hooks in grooves. Surface is cross-hatched to expedite lineup as corners in Fig. 75. Honeycomb base is similar to this.

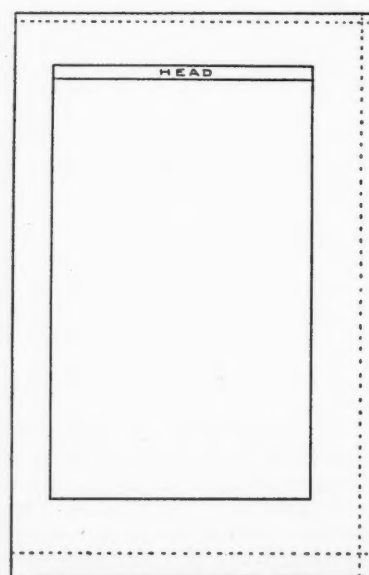


FIG. 77.—One-sixteenth of a sheet of stock with single page of a sixteen-page form to simplify explanation of lineup. The dotted lines on three sides represent the regular trims.

The back fold remains intact, but at the head fold one-eighth of an inch is trimmed as indicated by dotted line, and it is from this point and the back fold that all measurements are made regardless of the size or manner in which the work is bound. Remember that one-eighth inch head trim is standard for bound work in all binderies unless specifically ordered otherwise. Thus with these two points, head and back, constantly in mind, it is obvious that further operations are reduced to simple rule-of-thumb methods.

Fig. 78 is a sheet of thirty-twos, not folioed, and forms consisting of any number of pages in this group may be studied with this single diagram—the regular and long four-page, regular and vertical eight-page, regular twelve-page, regular and long sixteen-page, regular twenty-four-page (long sixteen and long eight), and the regular thirty-two-page.

Fig. 79 is a sixteen-page work and turn two-up form, showing where stock is "chopped" in half after folding. This is the conventional custom, two-up, three or more up, without regard to the number of pages in form. It is with other than book or periodical work that lineup problems tax the ingenuity of the stoneman. When the margins of a book form are found to be O. K., nothing remains but to see to it that the form is printed

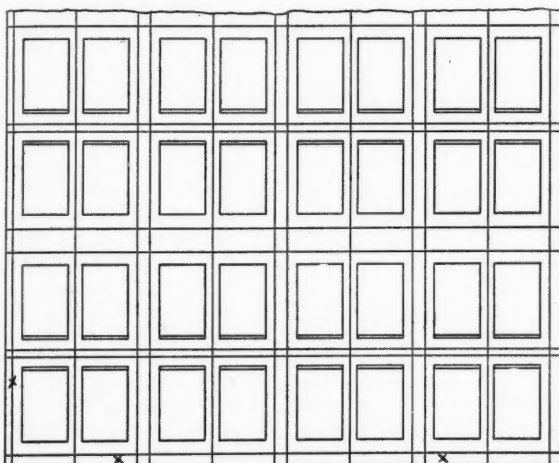


FIG. 78.—Sheet of thirty-two pages illustrating lineup. X marks, inscribed by pressman, indicate nipper and side guides. Single vertical lines represent folds at back of circular; double vertical lines and those at edges of sheet are trims; all horizontal lines are trims, folds occurring in centers between such lines. From lines cutting through centers of back and head margins all measurements are made. Irregularity of stock (exaggerated) is away from nipper and side guides. Parallel lines indicate running heads of pages.

in such a position on the sheet that the heads are either parallel or at right angles to the nipper edge of the sheet, the number of pages in the form governing this situation. Three sheets are usually furnished the stoneman for O. K. purposes; one for lineup which is never folded, one for folding to verify layout (after checking these, position O. K. may be given from the pressroom), and one for checking up proof corrections and "keying" or checking the first word of each line on each page with page proofs. This may be done very rapidly using an apprentice as copyholder, and the result is worth the effort. Headings must also be checked for pull-outs.

The more complicated problems of lineup have to do with broadsides and unusual and intricate forms of direct-mail publicity, consisting of unique folders, cut-outs, and broadsides bearing words or lines at unusual angles, panel, and window display cards, etc. It is well known among commercial artists that any element in a composition which is discordant, in the wrong position, or inharmonious has an unfailing tendency to irritate the observer—as though the cheek or neck were touched by a sharp twig, to use a crude simile. It is no doubt probable that printers have experienced the same sensation,

even when viewing their own creations. When the lineup man receives this sort of hunch it behooves him to investigate, for, as with the proofreader, errors of his making are inexcusable, even though it be that of allowing another's error to get by. Unfamiliar elements or arrangements should be accorded much

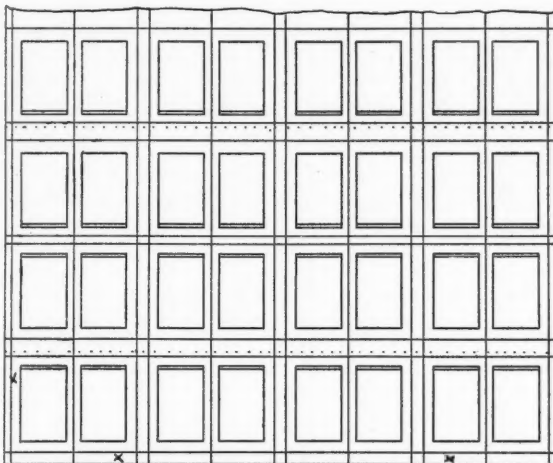


FIG. 79.—Sheet of sixteen-page work and turn two-up form, illustrating how positions of heads differ from single forms. Horizontal and vertical lines, X marks, etc., have same significance as in Fig. 78. Dotted lines indicate where signatures are "chopped" apart after folding.

more attention than the customary horizontal type lines. Vertical or horizontal lines should be drawn through centers of such elements and used as points or guides for swinging them into orderly positions of the composition. The lineup man's instinct depends upon his own judgment, which should constantly be cultivated. He should ever be a student, not alone of his own specialty, but of every department of the graphic arts, at least ten years ahead of the parade and looking back.



"In the Days That Wuz"—When the Lady Comp. Arrived
Cartoon by John T. Noll, Printer-Artist

Letters for the Purpose of Selling Goods

By C. C. HERMANN



IN "Three Kinds of Sales Letters," an article appearing in the August (1925) issue of *THE INLAND PRINTER*, I called attention to letters for the purpose of selling goods. Practically every business has goods to sell. At times the goods are sold in conjunction with service, as, for example, in the printing business. Here the material composing the supporting mass for the printer's ink, the paper, forms the goods and the print composes the service, the latter quite often being in the form of vast experience in handling similar work for a number of customers. Certainly after a great number of similar contracts handled by one person there are bound to be some improvements which can be handed down to subsequent customers. This is service, the handing along with the material substance of the order that intangible something gained through experience.

Selling of service in this sense often intermingles with the selling of goods, and the letter falls in both classes. More generally, however, the sales letter falls in either one class or the other.

Goods are either sold direct to the consumer, to the consumer through a dealer or to the consumer through the wholesaler, jobber and dealer. However, for the purpose of this article, we need consider but two kinds of selling letters. First, the selling at wholesale, and secondly, the selling at retail. Obviously a letter suitable for one in many ways would be unsuited for the other.

A certain men's shirt manufacturer who had been doing a very nice wholesale business decided to change his sales policy and sell direct to the consumer. He carried a high-grade line, and although the brand was well known considerable sales resistance was experienced. A wide campaign was put on, and virtually thousands of sales letters were mailed, with a very low percentage of results so far as the effect of the letters could be determined. The sales manager used the same tactics in writing his letters to the consumer as he had used with wonderful success to the dealer. Therein lay the failure. Whereas the dealer was principally interested in gross profits on the line, the wearer was interested in fabric, color and wear, not to mention the matter of seam location, arm lengths, tailoring of cuffs and collar band. Some original and important developments in these matters of detail distinguished these shirts, but the sales letters failed to stress these points. The next batch of sales letters set forth these things more clearly, with the result that the consumer recognized their merit and bought. Today this shirt business is far more profitable than ever before, and going strong.

The impressions the consumer receives through the dealer regarding the manufacturer may be much different from what would be the case were the contact direct. In most cases the dealer first sells his own ability to render service and stands back of the line he handles. Then, and only then, does he succeed with a chosen brand of goods. The purchaser prefers to deal with some one direct; whether that some one is the manufacturer or dealer seems to make little or no difference. If perchance it is a dealer, the status of the manufacturer has bearing on the sale to the extent that he has advertised nationally and in an institutional manner. There exists the tendency to push the inevitable I to the front, and in most cases the dealer can sell an inferior article and receive a fair return where the far-away manufacturer has difficulty in placing a really meritorious article.

The letter written for the purpose of selling goods must contain every element of a sale. These elements are three in number, as follows: First, the letter must be truly a salesman. Second, it must set forth the goods to be sold and, third, it must take into consideration the prospective purchaser or buyer. Whether retail or wholesale, these elements remain the same. The variation is a matter of emphasis.

Just as the personal salesman makes the approach when the prospective purchaser has the time available, so does the sales letter. Herein the letter is far more efficient. Every business man takes time to open his mail. This is generally done in the early hours of the day, if it is a night mail. There is no one to interfere, and his mind is clear, most generally in a receptive mood and open to conviction. The sales manager who acquaints himself with the workings of the mail and the probable time a letter mailed at a given hour of the day will reach a distant customer is taking advantage of salesmanship and providing the right kind of approach for his letter. There is no more opportune time to start a letter sales campaign than that which will bring the letters on the desk of the far-away customer early Monday morning. The beginning of a new day and a new week, he is awake and alert for new opportunities; his mind is fresh and in a receptive condition.

For a two-cent stamp the merchant can send his salesman into the store, office or home of his prospective customer, where it will suggest, convince and emotionalize in proportion to the salesmanship principles practiced in its writing. The approach is complete, the destination has been reached and the prospective customer has the letter before him with time to consider its contents. Is the message a living, breathing one, or is it of the stereotyped, dry, inert type which fails to convince because it is so commonplace? Much depends upon the presentation. Compare a sales letter with regard to its newness of material and plausible presentation with a short story. No one who enjoys a wide reading will read to its completion a story built upon a hackneyed theme.

It is manifestly impossible to set forth a definite form of words which would apply to all sales letters; however, since the writer is endeavoring to paint a picture of the article or goods or their value or serviceability, words specifically setting forth these characteristics should be used. Colorful words should be used, as a clear picture is obtained when it is possible to convey color. Without color the letter would be nothing more than black on white. It is quite possible to weave in other colors, such as red, pink, yellow, green, blue, etc., with the black on white.

Serviceability is a characteristic which may be conveyed in many ways. For example, the mention of monuments, the pyramids and the Rock of Gibraltar are symbolic of resistance to the deteriorating influences of ages. Many other ways of emphasizing certain characteristics will no doubt suggest themselves. The main point to bear in mind is that ideas are generally conveyed by calling attention to them through the use of symbols.

Letters telling of the successful use of the article by Jones or Smith or Brown are always valuable because we like to know what the other fellow is doing with a like article. In other words, the prospective purchaser likes to have a demonstration, even though this demonstration is merely the recital of some one who has used the article to advantage.

Above all, it is a purchaser to whom the letter is talking, and his questions must be anticipated beforehand and answered precisely.



*Modern French
Book Printing
and Binding*

By Ralph Clifton Smith

*The American Association of Museums
Smithsonian Institution
Washington, D. C.*

DURING over the contents of the bookstores, so numerous in certain streets in Paris, during the past summer, suggested the making of a small collection which would be more or less typical of present-day French productions. It was really in the provincial towns that the idea first took definite shape. The heavy steel shutters, greatly in favor throughout Europe for shop front protection, prevent the harmless amusement of gazing in the shop windows in the evening. The booksellers, being enterprising fellows, kept their shops open, however, until a later hour—nine or thereabouts—and received as a result an unfair amount of my attention.

My first purchases were four tiny volumes bound in gay cretonne, which cost me about six cents apiece. They were poorly printed upon cheap paper, but with their simple paper labels and bright colored covers proved quite attractive. A French bookstore has a certain unfamiliar air about it until one discovers the real cause. This is the absence of the highly ornate and colorful wrappers with which we are familiar at home, and the additional fact that most French books are bound in paper covers instead of cloth. This last condition has become quite general because of the present high cost of binding materials.

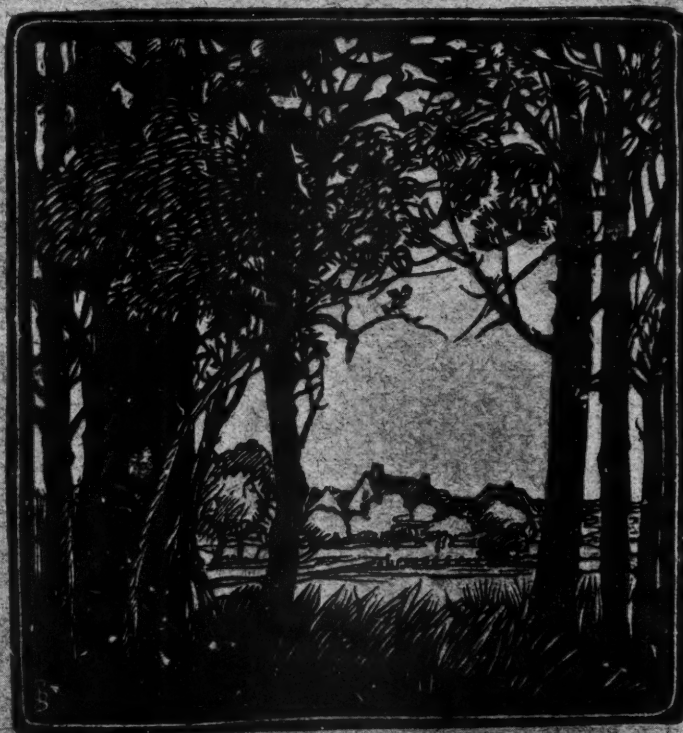
Book decoration, both inside and out, therefore is largely in the hands of the printer, the binder's work being restricted to the folding, sewing, and trimming operations, with little opportunity for a display of skill in the execution of cover designs. This demand for cover decoration of a typographic kind has led to much beautiful work in a somewhat new field. Part of the cover decoration on the books I collected was accomplished by the use of carefully selected type faces; other parts by the use of typographic ornaments. The use of printed instead of stamped book covers has resulted in a pleasing coördination between the cover design and the type matter and the title pages of books. In some instances we see the use of the same form in printing both cover and title page, perhaps resulting in an excess of harmony. But there are other very satisfactory arrangements which show the thought being put into the work by the best publishers. Initial letters are frequently used to good advantage, and type printing is often done in two and sometimes three colors.

One volume, by a well known Paris publisher, is quite typical of an entire series of translations and classical works which he is now publishing in modern garb. The cover design, which might have been inspired by the art of North Africa or of Moorish Spain, is printed in blue and brownish-yellow upon a straw-colored cover paper. The title page and that facing it consist of an intricate over-all design printed in brown, the center panel of one page containing the title, author, and publisher. Each text page has an ornamental border across both top and bottom, printed in brown ink. Much of the beauty of some of these recent books lies in the color harmony, light shades of ink used on cover stock of pleasing hue.

A striking volume, "Dans La Foret Normande," was obtained by printing large, simply formed letters and a drawing in the wood-cut manner in black ink on a bright but not vivid green cover stock. The title page, black on white, was but a slight rearrangement of the elements on the cover. The finished book, marketed untrimmed and printed on a soft white paper, was very attractive.

Other examples illustrated herewith give, if not the idea of color harmony, a fair idea of the typographic ornament in vogue in France today.

ÉDOUARD HERRIOT

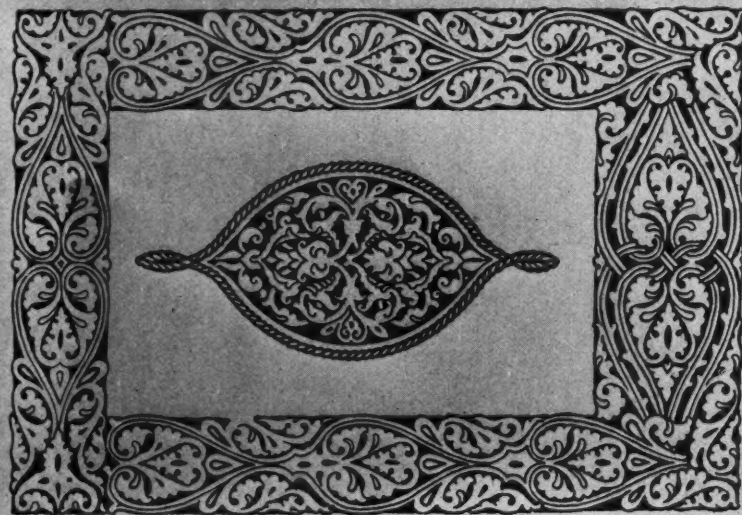
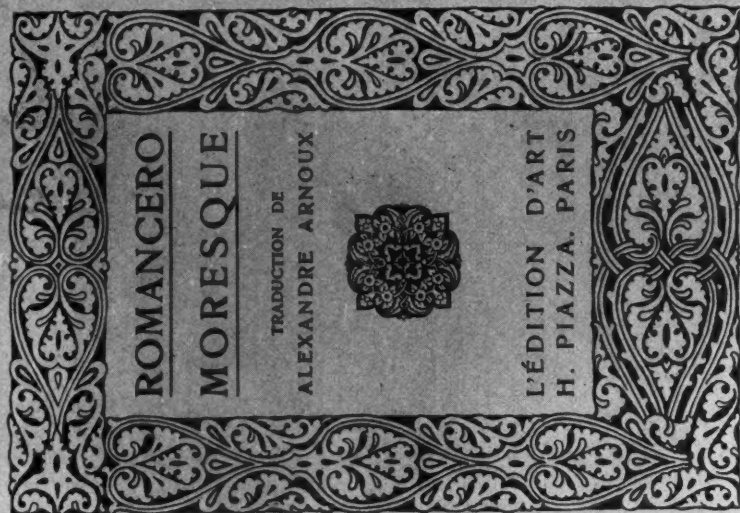


DANS LA FORÊT
NORMANDE

LIBRAIRIE HACHETTE

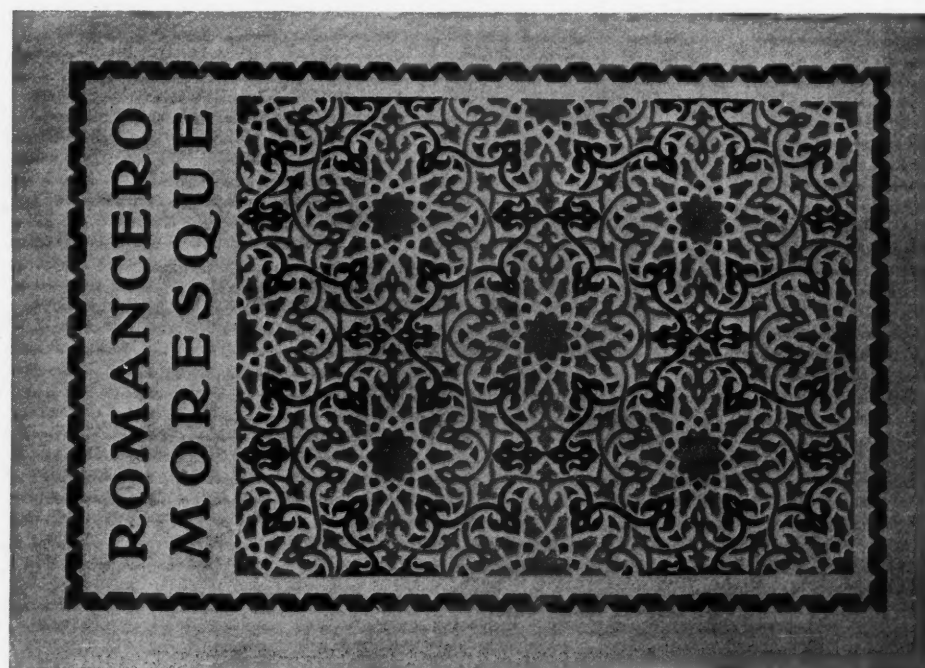
Wood-cut design printed in black ink on green cover stock. Same illustration and type used
on title page, slightly rearranged

Courtesy Librairie Hachette, Paris

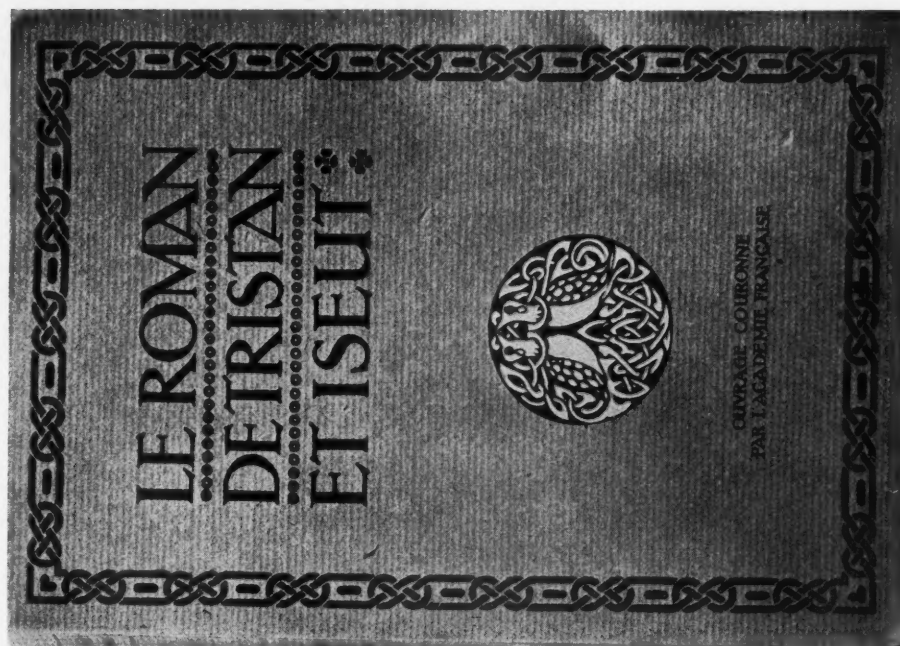


Courtesy H. Piazza, Editeur, Paris

Double title page printed in yellow-brown ink



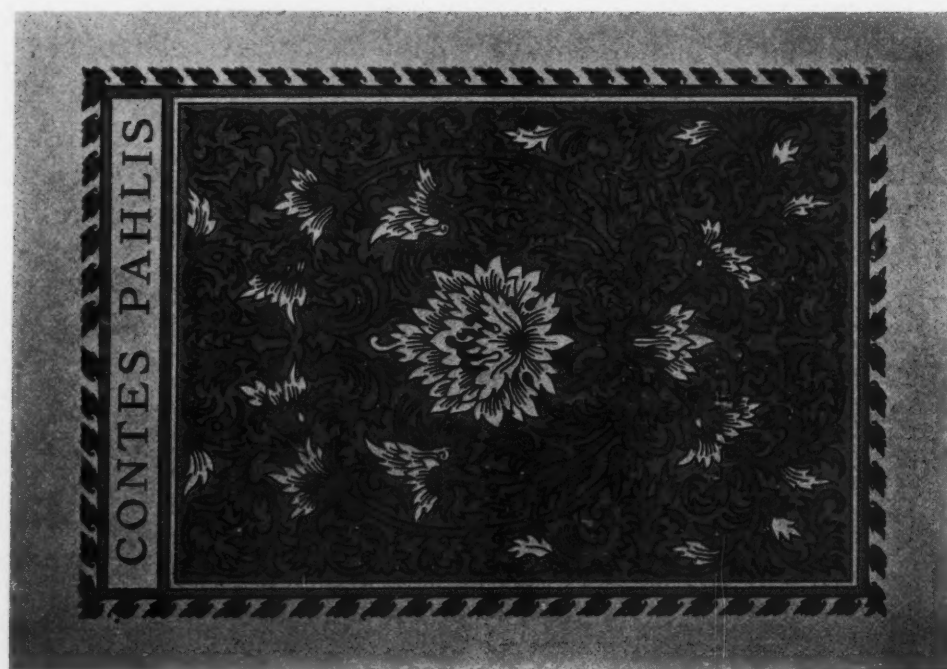
Courtesy H. Piazza, Editor, Paris
Paper cover of above volume. Printed in two colors on cream colored cover stock. Design follows Moorish work of Spain and North Africa



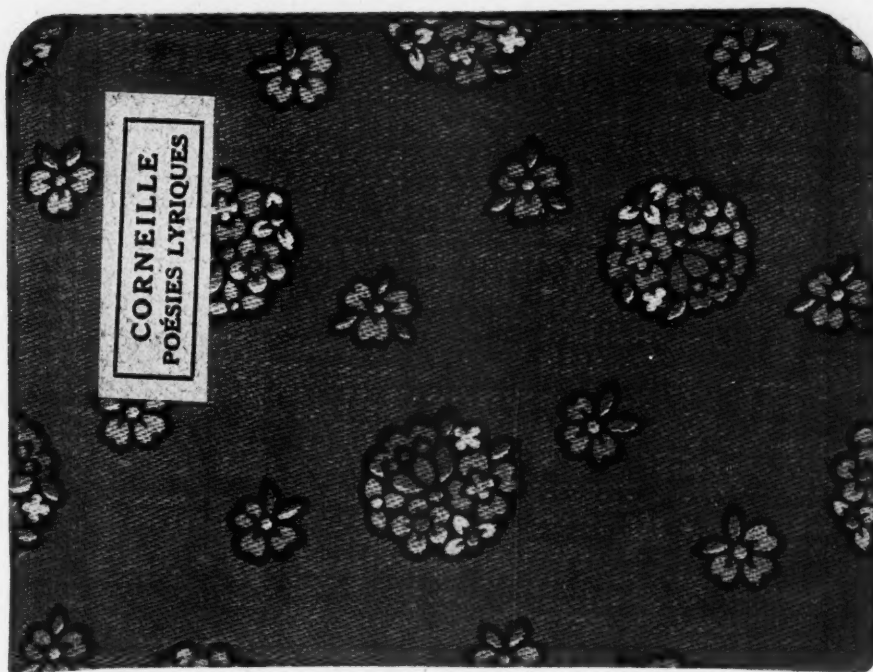
Courtesy H. Piazza, Editor, Paris
Cover printed on brown stock



Courtesy H. Piazza, Editeur, Paris



Courtesy H. Piazza, Editeur, Paris



Courtesy H. Piazza, Editeur, Paris



Courtesy H. Piazza, Editeur, Paris



LE ROMAN DE TRISTAN ET ISEUT

RENOUVELÉ PAR
JOSEPH BÉDIER

DE L'ACADÉMIE FRANÇAISE


OUVRAGE COURONNÉ
PAR L'ACADÉMIE
FRANÇAISE



L'ÉDITION D'ART
H. PIAZZA, 19, RUE BONAPARTE, PARIS

Two-color title page

Courtesy H. Piazza, Editeur, Paris



T Y P O G R A P H Y

By J. L. FRAZIER

In this department the problems of job composition will be discussed and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

For Strength, Concentrate

IN gunning for big results with printed publicity, concentration of strength in type display is quite as important as it is behind the bullet in hunting big game. Scattering shot, the result when the force must propel many instead of one, weakens the force of the impression in either event; it is the big single bullet that has real power behind it. Much of our printing would be better if those engaged in producing it would keep this thought in mind.

The first and most common evidence of the disregard of this principle of strength is found in those advertisements or other items of printing where there are many — that is, too many — display lines. The more things one must give attention to, the less attention, quite naturally, can be given to each one. This is a point of weakness in addition to, and distinct from, the confusion that overdisplay creates in the minds of its readers, or, rather, would-be readers. Following this line of thought, the greater the number of lines displayed in an advertisement of given size the smaller they must be. Display is, nevertheless, often carried to the point (in number of lines or points brought out) that none of it may be large enough, hence strong enough, to stand out and command attention, or to impress some important thought upon the minds of those thousands who will read no advertisement through, but from whom some result should and can be had. To reach these some big point must be given big display, and to do that many things can not be displayed. The advertisement that has a number of display lines, each necessarily restricted in size and relative to the number, may be likened to the shot-gun load. It is weak; it doesn't carry far. On the other hand, an advertisement or some other display in which there is one dominant line, or unit, is comparable with the big single bullet, behind which the entire powder load is concentrated. It is strong; it carries afar. Figs. 1 and 2 illustrate this point. The black areas in Fig. 1

equal that of Fig. 2 exactly, but the latter is incomparably stronger. But the angle of concentration, as sketched, has been given much more attention as applied to display and emphasis than that other angle, the one affecting white space.

As in emphasis and display, the best effect from the standpoint of forcefulness can not be achieved when white space is scattered and diffused. To distribute white space here, there and everywhere, as suggested also by Fig. 1, doesn't make advertising typography command attention or bring results. The massing of it, as represented by Fig. 2, does keep it to command attention.

That which follows pertains mainly to the added force that may be given printed matter through more careful attention to the effective distribution of white space. It was suggested by the show card, reproduced as Fig. 3, which was submitted by an Australian contributor to this department. The type work on the job is flat and weak. It does not snap up and get the eye. Considerable of the responsibility for that condition may be laid to the manner in which the white space is apportioned. There is, in fact, too much *within*, as in Fig. 1, and not enough *around* the several lines and groups, as in Fig. 2. The sentence just preceding explains a fault that is evident in much more printing than one at first would imagine. Remember there may be too much white space *within* and in consequence of that not enough *around* an advertisement. Just as you can not accommodate

ten lines of display in an advertisement of given size and have them as large — and, hence, strong — as when there are only five, as a comparison of Figs. 1 and 2 also illustrates, you can not scatter the white space evenly throughout — *in* as well as *around* — and have it contribute toward setting off the display. The basis of all emphasis, however achieved, is contrast. Type needs a background of white space *around* it; and what is around



J. L. Frazier

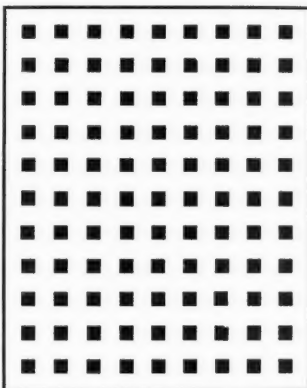


FIG. 1.—Weakness: diffusion of display and white space.



FIG. 2.—Strength: concentration of display and white space.

should be more evident than that which is within if the display is to stand out and hit hard. The principles underlying a good book page do not apply to advertising typography, which must sell goods. One reads a book because one wants to. Usually one must be *made* to read the advertisement.

The type matter of this card (Fig. 3), independent of the design as a whole, is materially weakened because so much space has been placed between the lines. It is well to remember, always, that lines may be spaced too far apart as well as too

prehension, which must be clear if results are to be good. But there's an additional reason for closer spacing here. Note how in consequence of it we have been able to set the groups of body matter in narrower measure. While gaining space up and down by cutting down the excessive spacing between lines, we have gained space from side to side by cutting down the amount between words. We have not reduced the size of type, and that brings up another point. Hundreds of jobs pass over the desk of the editor of this department that might have been



YOU'LL THINK THEY ARE MAGIC DROPS

Rheumatic Pains **Stops pain — guards against infection —the year round!**

Sore Muscles **T**HERE is not a time in the year when Absorbine, Jr. does not offer welcome and needed help. Learn to rely upon its protection and appreciate its comfort.

Stiff and Swollen Joints Absorbine, Jr. relieves pain promptly; rous congestion; and subdues inflammation. It is invaluable as a first aid, to prevent needless suffering. Keep Absorbine, Jr. handy in the home, in the car, in the office, and when travelling. It will always prove a true and trusty friend.

Hemorrhoids In soothing and healing properties as a liniment are combined with the safety of a reliable antiseptic.

GET A SPECIAL TRIAL BOTTLE TO-DAY!
PRICE, 1s.

Sore Throats

Absorbine Jr.
THE ANTISEPTIC LINIMENT

FIG. 3



YOU'LL THINK THEY ARE MAGIC DROPS

Rheumatic Pains **Stops pain — guards against infection —the year round!**

Sore Muscles **T**HERE is not a time in the year when Absorbine, Jr. does not offer welcome and needed help. Learn to rely upon its protection and appreciate its comfort.

Stiff and Swollen Joints Absorbine, Jr. relieves pain promptly; rous congestion; and subdues inflammation. It is invaluable as a first aid, to prevent needless suffering. Keep Absorbine, Jr. handy in the home, in the car, in the office, and when travelling. It will always prove a true and trusty friend.

Hemorrhoids In soothing and healing properties as a liniment are combined with the safety of a reliable antiseptic.

GET A SPECIAL TRIAL BOTTLE TO-DAY!
PRICE, 1s.

Sore Throats

Absorbine Jr.
THE ANTISEPTIC LINIMENT

FIG. 4

close together. What is more serious, however, than this handicap upon legibility, which in a display less crowded elsewhere might not be serious, is the damper it puts on display effectiveness. The spacing between lines is so wide that it makes it impossible to have as much as is necessary *around* the parts. It is, partially, at least, the way these parts are run together that makes the whole form look flat. There is urgent need for relief between the parts that only white space wasted within can provide, as well as stronger, snappier type display.

The exceptional size and strength of the cut at the top of Fig. 3 make it more than ordinarily important that the type parts should be strong, in unity at least. There is strength in unity. Indeed, the type groups will be too weak after all we can do toward helping the situation by the reallocation of white space. But that *something* can be done is evident from Fig. 4, although the small size in which our examples must be shown minimizes the effect of the gain.

Now, when comparing Figs. 3 and 4, you may note something which until now has not been mentioned, that we have altered the spacing between words. It is much too wide in Fig. 3. Exceptionally wide-spacing between words, as between lines, is detrimental to appearance as well as to legibility. One reads haltingly and uncertainly type matter that is too widely spaced between words, hence the impression it makes can not be effective or lasting. Uncertainty, of course, handicaps com-

prehension, which must be clear if results are to be good. But there's an additional reason for closer spacing here. Note how in consequence of it we have been able to set the groups of body matter in narrower measure. While gaining space up and down by cutting down the excessive spacing between lines, we have gained space from side to side by cutting down the amount between words. We have not reduced the size of type, and that brings up another point. Hundreds of jobs pass over the desk of the editor of this department that might have been

set in larger type if space between words had been kept within reason. The fact that the group is more compact means it is blacker — more white paper being displaced — hence stronger. The group holds its own to better advantage against other groups, while providing the white space which makes this and all other parts stand out to better advantage. They become units — figuratively, like bullets — rather than scattered and weakened like bird shot.

Just as we must have points of punctuation in reading matter to keep thoughts from running together and setting up confusion, so we must have punctuation by white space to set our display apart.

There's a wonderful lesson for the typographer in the little diagrams and their captions shown as Figs. 1 and 2. Contemplate them again carefully before you pass on.

ACCURACY in the construction of a machine never hurt a buyer of a machine after he had forgotten its purchase price. The costs of extreme accuracy in machine construction are now less than ever before. This is due to the engineering skill of the makers of machines that are used to build machines. Printers, engravers, and electrotypers can now buy accurate proving presses and testing presses at a price that is no longer painful.

— R. O. VANDERCOOK.

HOW TO SELL PRINTING

By ROGER WOOD

The buyer of printing is quite often well informed on some of the details of printing production. This is especially true in larger business institutions; in fact, many of these men have been practical printers. It follows, therefore, that the salesman who wishes to sell printing to this type of buyer must also have a sound basic knowledge of the production of printing—that is, he must know enough about printing to understand the details of a given job in order to meet the buyer on common ground and to give intelligent interpretation of an order to the production manager of the printing plant.

Of course, four out of five buyers of printing are not well informed on all details and problems of printing production. Buyers of this type need help and if the salesman—the man who makes the contact between the buyer and the printer—has a knowledge of paper and engravings as well as typography, i. e., layout and type arrangement, he has a far better chance of securing the printing order than the salesman who is not well informed.

The average printer salesman does not know enough about paper to help the buyer get the most satisfactory results. This is also true of engravings.

The character of the engraving should determine the selection of the paper stock. Quite often the buyer has some cuts or engravings on hand, and he does not always realize that certain kinds of engravings are suitable only on particular kinds of paper.

Where the buyer has no stock of halftones or cuts on hand, the printer salesman is in a better position to help him secure the right kind and size of engravings and to select appropriate paper stock for the job. Most buyers of printing do not know that a fine screen halftone (133 or 150 line) should be used only on highly finished enamel or coated stock and that rough-surfaced or antique papers are unsuited for halftone illustrations except of the coarsest screen.

Similarly, few printer salesmen know that the rougher the paper stock the bolder or coarser the lines of the engravings should be, because it requires more pressure to print on a rough-surfaced paper than it does to print on an enamel or coated stock. Then, too, the printer salesman should understand something about the purpose and use of electros.

Many of our readers are familiar with paper stock, the process of manufacture, and the use of engravings. To save their time, let us suggest a series of questions that may be helpful. If there are any of these questions you can not answer, then pay a visit to an engraver and have the points explained. The engraver will be glad to explain in detail and will show you proof samples. In this way you will master the basic factors more easily and remember them better than if we attempted to cover each point in this series. Don't hesitate to ask the engraver, because it is just as much to his advantage as it is to yours. Of course, I assume you will call on the engraver that gets the bulk of business from your plant.

How can a photograph be reproduced for printing?

How is an engraving reduced or enlarged?

In what proportions can an engraving be made?

What is meant by "screen"?

How many screens are there in commercial use?

When should a fine screen be used, and when should a coarse screen be used?

What is a line drawing?

What is a wash drawing?

How many forms of engraving are there in general use?

What is Ben Day?

What is meant by retouching?

What is the difference between a zinc etching and an electro?

What is a tint block? How is it used, and what is its purpose?

What are reverse plates?

What is the meaning of the following styles of halftones: Outline, outline vignette, oval, full vignette, square halftone without line, and square halftone with line?

How can a drawing and a photograph be combined?

What is a two-color halftone or duograph?

In reproducing a picture or painting in colors, how many plates are used?

What is the master or key plate?

It would be well to make notes about each question as the engraver explains it to you. Then, when you are alone, go over each question and be sure you can answer it. Write down the answers, together with any other information you can get. These written answers will be valuable to you in the future. You will find it well worth your time to go over your written answers every month for three months at least.

Have you reviewed the charts lately? It is well to check your rating on the chart monthly.

We have a few more charts on hand. You may have another if you want it. Address your request to THE INLAND PRINTER, 632 Sherman street, Chicago, in care of this department.

How the Large Printer Should Advertise

Printing in the larger printing plants may be divided into two general classes. In one class would be specialty work, such as rate cards, price lists, catalogues, railroad printing, industrial printing, publication printing, etc. In the other class is found advertising printing, such as sales literature and direct advertising. The volume of this class of printing has increased many hundred per cent during the past twelve years. In some of the larger printing plants this type of work forms the bulk of production.

Because printing created to make sales requires a knowledge of marketing, which in turn means a knowledge of research, analysis, distribution, and advertising as well as planning (either by the printer or by the agency or organization that develops the printed sales program), many printing organizations have developed service departments.



Roger Wood

Where a printing organization has a special department that can plan and create specific advertising programs, the problem is to "sell" that department to the class of prospects who may be served effectively.

This class of work is decidedly more profitable to the printer than ordinary commercial printing because it is less competitive; that is, the competition is not a question of price, but rather of service.

To "merchandise" or "sell" service work presents a different advertising need than does the selling of printing as printing.

The printer who studies advertising learns that advertising is a matter of continuity. He learns that spasmodic advertising is not effective advertising. To get results for himself as well as for his customers, he must view advertising as a definite program over a long period of time rather than consider it in the form of special campaigns. One of the greatest mistakes made by some of the larger printing institutions is that they do not think of advertising as a part of a definite program, but rather develop special campaigns of several follow-up pieces designed primarily to create leads for their salesmen.

While many of these special campaigns do produce "inquiries" from prospects, they fail to get maximum returns from the prospect list because they are campaigns — spasmodic effort. They do get results as missionary pieces, but here their effectiveness ends. They arouse interest or curiosity, but they do not create confidence, carry conviction, and usually lack one of the essential qualities of effective advertising — "memory value."

Printers have heard and read so often that advertising must get attention, arouse interest, create desire, and result in action that they do not give proper consideration to these four steps. Most printers feel that getting the prospect to sign an inquiry card is getting action. This, of course, is wrong; action means getting the printing order.

When we learn to eliminate the word "campaign" from our glossary of trade terms and think of advertising as a matter of a definite program of expansion, then we will find that advertising is profitable.

The real aim back of all printers' advertising is to create confidence, to educate the prospect not only on the printer's mechanical equipment to do printing, but to make him believe in and remember the printer, and to know that he has the facilities to produce printing that brings results — sales.

A careful study and analysis of printer advertising shows that those printers are most successful who do not use special campaigns, but who plan their advertising as a definite program over a long period of time.

Effective advertising is a matter of cumulative impressions — "memory value." It is like compound interest; the returns are slow at first, sometimes very slow, but the returns are sure to come and in an ever-increasing volume.

If you will consider the advertising of the larger printing organizations, you will find that most of them began by sending out special campaigns; campaigns that in themselves showed originality and versatility, that were clever in their concept, and showed the unusual talent of the organization in their preparation and workmanship. But these same firms soon learned that spasmodic campaigns did not constitute effective advertising; they were lacking in two essentials, "memory value" and "conviction." The cost was too great in proportion to the results produced.

One by one the larger printers, the printers who are now using advertising successfully, learned that advertising is a matter of continuous effort, and so they came to view advertising as a matter of a definite program over an unlimited period of time.

In other words, the printer of today who uses advertising successfully has come to view his advertising on the basis of

a yearly budget rather than on the basis of a special appropriation. Prove this to yourself — talk with the printers in your city or district who are now using advertising successfully.

Can advertising be used profitably by the printer who does not operate a "service" department? Most assuredly, it can. There are many agencies and direct-mail specialists who originate and create ideas for commercial and industrial organizations. Indeed, there are more of these organizations than there are printers who operate complete service departments. Then, too, a majority of the larger manufacturing and industrial organizations have advertising departments that need the coöperation of a printer who knows printing.

Analyze your market; put all the advertising agencies, commercial artists, and copy writers on your list as well as the buyers of printing. Advertise to them consistently and persistently, and you will find your business growing steadily.

Instead of thinking of attention, interest, desire, and action in regard to your own advertising ask yourself these four questions:

- (1) Will it create confidence?
- (2) Does it carry conviction?
- (3) Is it persistent as well as consistent?
- (4) Will it be remembered (memory value)?

Actual Practice

Have you followed the suggestion of "Actual Practice," as outlined in the January issue of this department? If you have not, review it now before reading the accompanying articles.

There are 283 distinct lines of business in the United States. In the following series of "How to Sell Printing" we will cover one or more lines of business as suggested in the first article of the series. Of course, these articles are intended only as suggestions. After reading them over carefully, figure out just exactly what you would do if you were the owner or advertising manager of that business.

How to Sell Sporting Goods

I would plan a direct advertising campaign to reach a given number of possible prospects once or twice each month. This campaign would be based on a definite budget estimated on a percentage of sales, past or anticipated.

As a suggestion, this piece of literature might take the form of a miniature newspaper, say four pages 6¼ by 9½, printed on a fairly good grade of enamel paper or at least on a very good grade of "news-print."

I would have a special heading drawn of the title, which might be "Sports Topics," "The Goal," or "Wham." This could be designed for one or two colors.

I would have a definite editorial policy covering the season's leading sports each issue, football, basketball, tennis, baseball, track, bowling, etc. On the first page I would have one major article on some timely sport topic. This might be written by some one in the store or some local sports writer. I would follow this main article with short paragraphs of a local nature about teams and players, being careful to give correct initials and spelling of names.

On the second page I would list the schedule of games of the season's sports — with perhaps the standings of the various teams in all local leagues. At the bottom of the page I would have an advertisement featuring seasonable articles in sporting goods — especially nationally advertised lines, costumes, uniforms, equipment, etc. But I would *not* mention any other department of my store, such as books, stationery, office equipment, etc.

On the third page I would have short articles dealing with local high school and college sport activities. These articles could be obtained from coaches and athletic or physical culture

instructors of the various schools. I would most decidedly not have any advertising in between the paragraphs.

On the last page I would have articles dealing with local or national professional sports, giving facts, figures, names, and dates whenever possible and avoiding generalities or biased opinions.

For circulation I would estimate the number of customers who come to the store each month, so that one of these "sports sheets" could be inserted (neatly folded) in each package included with all purchases.

Next I would make a mailing list of all professional, school, college, or semi-pro athletes in my city or district (these names can be easily obtained from the various coaches or athletic associations). To this list, which would perhaps be 1,000 or more names, I would mail a copy of each issue of this "sports sheet."

Cost. On an inexpensive paper stock, printed in black ink, 5,000 of these "sports sheets" can be printed for about \$56.80. Postage, envelopes, and addressing would have to be added as separate items, depending on the number of copies to be distributed by mail.

For very little additional expense on the printing allowance this "sports sheet" could be printed in two colors on a better paper stock. Some catchy illustrations could be made to improve the general physical appearance. While each of these items adds slightly to the cost of printing expense, the results (profits) would prove each additional feature very much worth while.

Results. If I reach 5,000 men, young men, and boys each month with reading matter that directly interests them, I can reasonably expect a very large percentage of these readers to become customers. But the limit of my circulation is not five thousand. Indeed for every "sports sheet" sent out I can reasonably expect from two to five readers, if the copy is made interesting and the printing is neat.

It may take two or more issues before the readers will begin to take a real interest in this form of advertising, and perhaps two or three more issues before I can begin to feel results through increased sales. But if I stick to this plan of sales promotion for one year I will find the sales of my sporting goods department growing by leaps and bounds.

It might be well to make each of the clerks in the sporting goods department an editor or associate editor; this will hold their interest and develop some real literary talent.

If I Owned a Restaurant or Cafeteria

I would make a definite appropriation for advertising based on the seating capacity of my dining-room. That is, if I had a seating capacity for fifty or one hundred, I would spend one dollar a week a chair for advertising.

If my allowance was small, I would have printed about three thousand blotters in two colors each month. These I would divide into three sets of one thousand each. The first set featuring some breakfast dish, describing the dish in what advertising men call the "appetite appeal."

EXAMPLE.—For your breakfast tomorrow, real old-fashioned Dixie batter cakes made from an old plantation recipe; fluffy, well browned, griddle-baked; served with a generous portion of fresh creamery butter and real "down East" maple syrup. Coffee, our own special blend of Bogota and Sumatra coffee, really delicious. A large cup served with heavy Holstein cream.

The other two blotters I would use in the same way, featuring a special luncheon dish appetizingly, and for the evening meal talk of the tender, juicy, grilled steaks, broiled over hickory coals.

These blotters I would distribute to the stores and offices in my neighborhood. I would also have a few at the cashier's desk where my customers could get them.

I would make the blotter a regular part of my advertising for at least two years.

If I used a menu card I would do more than just list the items and prices, as most restaurants do. I would describe some of the dishes tastily.

Instead of saying baked ham and sweet potatoes, I'd say "luscious corn-fed, sugar-cured ham, roasted with a coating of Cuban brown sugar in a slow oven, flavored with mixed whole spices, served with rich, mealy, candied sweet potatoes."

Or, "the finest old-fashioned Creole strawberry shortcake, made of hand-picked, fresh, selected Washington strawberries, crushed with powdered sugar, a baked butter biscuit, and plenty of that velvety whipped cream, a heaping portion for — cents!"

Or, "a club sandwich, a great big three-decker, on crispy buttered toast (creamery butter) (name the brand of creamery butter you use), two strips of Barton's savory bacon, fresh, tender leaf lettuce, sliced meaty Ponderosa tomatoes, our own mayonnaise dressing, and the real heart of the sandwich is sliced milk-fed chicken — truly delicious."

Or, "baked potatoes, genuine jumbo Idahos, grown in the lava top-soil of the Idaho valleys, baked slowly, opened to allow a generous portion of golden creamery butter to melt and blend with a dash of paprika pepper."

Besides the blotter and menu cards, if my appropriation was large enough, I would issue a small four-page semi-monthly house-organ. In this I would have two pages of general information, perhaps a good cake or pastry recipe; then on the back page I would list one special dish for each day in the week.

The purpose of this house-organ, or miniature magazine, would be to build up patronage during the lightest meal of the day. For example, if my noon and evening patronage was good but breakfast was light, I'd aim to get more of my regular customers to come to my restaurant for breakfast. This could be done by talking about the breakfast dishes. "Piping hot, broiled Swift's premium sugar-cured ham with two choice Washington leghorn eggs fried in creamery butter — the kind that would make you want to order 'a million dollars worth of ham and eggs.'"

The house-organ would be printed in two colors with large type. I would write it to please the public, not to give expression to some pet idea or hobby.

Never would I put in anything of a political or religious nature. I would distribute these from door to door and office to office within a reasonable business radius of my restaurant. I would also offer to mail this house-organ to any of my customers who requested it.

The best part of this kind of advertising is that it does produce results. Of course it will not fill up a restaurant the first week or the first few weeks, but slowly and surely it will bring in the people. Then it would be up to me to hold my trade by living up to the advertising by giving the best possible service and the best quality of food. And, of course, it is understood that I would keep my restaurant looking as clean as possible.

The Influence of the Trade Journal

By PRESIDENT GEORGE L. BERRY
In *The American Pressman*

The influence of good trade journals on those employed in the printing and allied industries is far greater than the average person realizes. Any one connected with printing who does not read and study his trade magazines is overlooking an unusual opportunity to obtain much valuable information with very little effort. The good trade magazines give their readers the information they are in need of most — both the reading matter and the advertising. If they did not do this they could not exist for any length of time.

Printing Throughout the World

Part VII.—By ROY T. PORTE



AND now we have come to China—the China of a million stories, the China that filled my youthful imagination, the great country with a civilization as old as time. There were two days and a half of strenuous sightseeing after a day's travel by train through the country from Ching-Wang-Tao to Peking. One of the days was spent at the Great Wall of China, which gave me the one great thrill of my life so far. Winding its way for fifteen hundred miles across mountains, into valleys, and along the northern border of old China, it is one of the great wonders of the world, and although built in 200 B. C., it looks as though it will still be standing several thousand years hence.

Another day at the Forbidden City, the Temple of Heaven, the Lama palace, the Confucius temple or memorial, a half day to see the remarkable summer palace—a woman's idea of a happy home, with a vast artificial lake, marble house-boat, gardens, temples, a covered walk a mile long, and one-storied houses by the dozen—and I was at liberty to have one glorious afternoon for visiting printers in Peking.

First I went to the *Peiyang Press*, which was near the celebrated Grand Hotel des Wagon Lits. The last two words are pronounced Vaggon Lee—just because they are spelled somewhat differently.

Unfortunately K. A. Neiderhofer was not in, so I drove with a guide to the plant of *The North China Standard*, where I met M. Inouye, the business manager. *The Standard* is owned by a Japanese company, but is printed in the English language. Here I had a pleasant talk with George Gorman, the managing editor. Mr. Gorman is of Canadian birth and had journalistic experiences in both Canada and the United States. *The Standard* is equipped with linotype machines made in the United States and is the only paper in Peking so equipped. In fact, the plant will compare very favorably with most plants of its size in America, and a new rotary press is to be installed very soon.

After a drive through various small Peking streets, through which I did not expect the auto to pass, we arrived at the plant of *The Peking Leader*. I have a hunch either the guide or the driver was lost, for when we returned from *The Leader* plant we reached a large, fine street after a block or two.

I was much gratified to meet S. A. Fryer, the business manager of *The Leader*, who was expecting but did not look for me, because he did not understand I was sailing on the *Carinthia*.

I have described plants located in various buildings in other places, but this time I got a new one, as *The Leader* plant was installed in a former princess' palace, occupying a space within a wall of about 250 by 80 feet. Several one-storied buildings are arranged around a central open place, the business office, the editorial rooms, composing room, pressroom, bindery and other departments each being housed in a separate building. Back of it all Mr. Fryer has several buildings for his home, which he graciously allowed me to inspect. I saw a real Chinese home of the better class, which is decidedly interesting.

All the type on *The Leader*, which is issued daily and usually contains twelve pages, is set by hand. The compositors are all Chinese who know little or nothing of the English language. They set the type by characters only, and of course the copy must be all reprint or typewritten and carefully edited, for here the compositors literally "follow copy." At that they set remarkably clean proofs. I asked about the divisions of words and was informed that while the men make some pretty bad

errors in this respect, yet when once shown the correct way of dividing a word they always remember that way and never repeat their mistake. A few of the men and boys take an interest in what they are setting and try to learn the language, but to most of them it means nothing at all, with the exception, possibly, of a very few words. The average amount of composition is about three columns of ten-point solid a day a man, which is not bad.

The superintendent of the plant was a bright Chinaman, who spoke good English and who had read some of my stuff and seemed exceedingly pleased to meet me. Some way I feel that the Chinese, while not so very polite, really mean their politeness. They give you the impression of being polite only when they want to be, and then they mean it. Their sense of humor is very good, as I noticed that when Fryer and I bantered one another, some of the Chinese men smiled at our jokes.

Of course Mr. Fryer is a reader of *THE INLAND PRINTER* and told me some things about articles he had read under my signature, which seemed to cement our friendship.

I was much interested in some wood cuts he had used in printing some movie advertisements and posters. He offered to take me to visit the engraver, and his Chinese assistant went along to help us find the way. So into the car we all piled, Mr. Fryer, his assistant, the guide, and myself, and through the narrow streets we crawled, backing up sometimes to make the turns, and going until we finally came to an open space which I was told is called the Official Hat street—but hats are no longer made there. We wandered down another street where the auto positively could not go and stopped at a door. Unfortunately, in our hurry, I did not copy the inscription over the door. I wanted to do so, and as I regret so much not doing it, perhaps Mr. Fryer will send it to me after he reads this article.

Inside was the regulation Chinese living room with the bunk or bed in one corner, the small stove, and a chair or two. The engraver's wife had disappeared, but two of the children remained to see what it was all about. The room was small and the guide had to stay out because there was no space for him. The engraver sat at one window in the room and about him were his engraving tools. He was hard at work on a font of wood type for *The Leader*, using pear tree wood and laboriously cutting each letter by hand, for which he would receive about three cents each in our money.

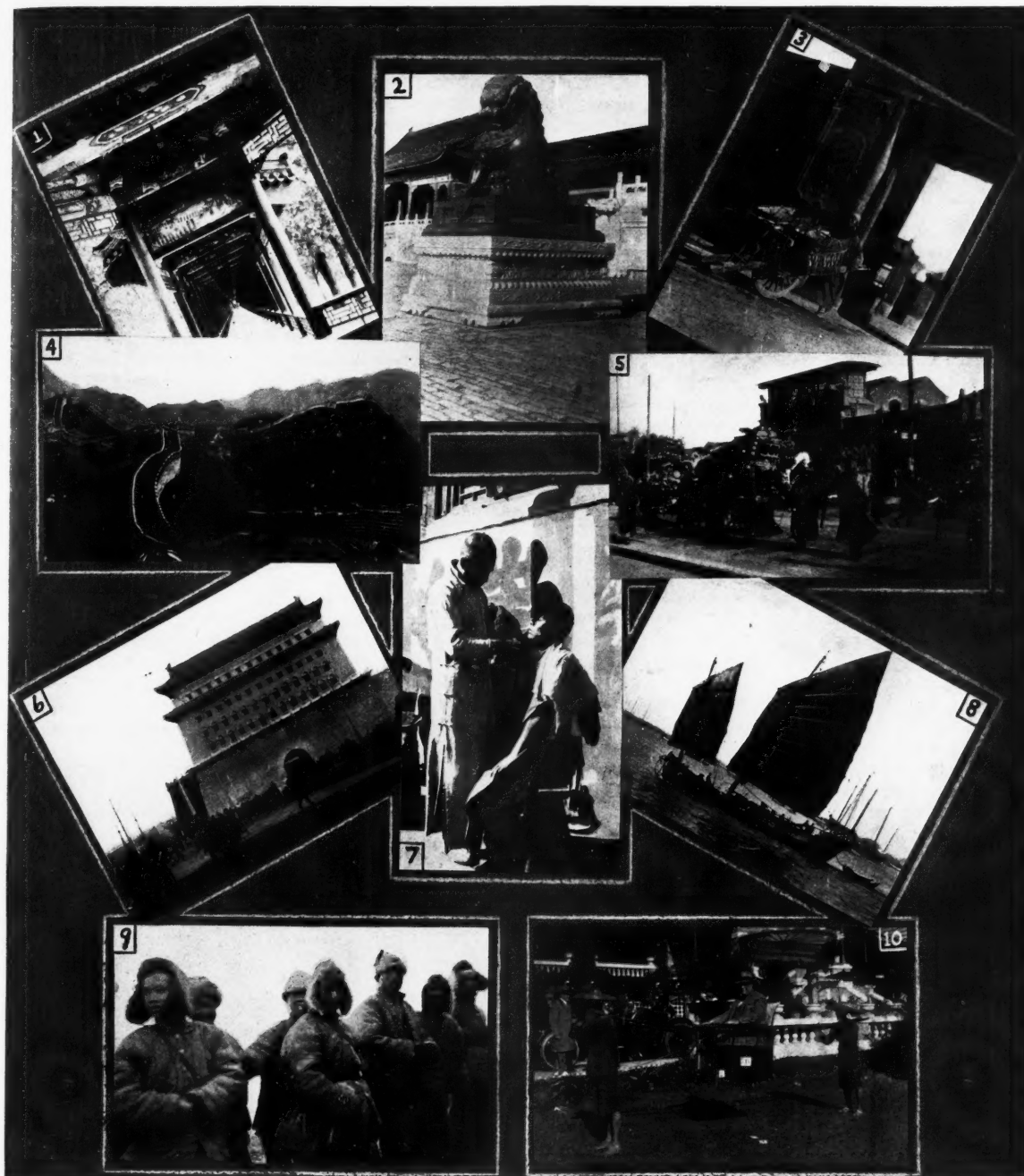
Wood engraving is one of the old arts of China, whose artisans did it before any other race of people, and here was an engraver working at his trade much as the engravers of three thousand years ago, only now he was cutting the letters of the English alphabet instead of the wonderful pictures of old mythical heroes of a bygone age and departed greatness.

Mr. Fryer has been a student of the Chinese language for some years, and *The Leader* has in press a book explaining the method of reading the characters which will be helpful to all those who are interested in mastering that language.

During the day I visited the Forbidden City, and I was much interested in the National Museum which the Chinese Republic had established. It contained relics from 200 B. C. up to the present time.

I investigated as well as I could the various manuscripts and prints to see if it was true that the Chinese really did printing before the time of Gutenberg, as claimed in their guide books. D. E. Lorenz, in his latest book, says:

China began to make paper in 75 A. D., and had printing from movable type a thousand years before the time of Gutenberg. The



Typical Snapshots of Chinese Life as Photographed by Roy T. Porte

(1) Covered sidewalk in the "Summer Palace" of the late dowager empress, Peking. Now deserted and going to ruin. This sidewalk is over a mile long. Special attention is called to the wonderful decorations. (2) Bronze lion guarding a gate in Forbidden City, Peking. Usually there are two—one male and one female. This is the female. Note the "cub" under one foot. (3) A Peking wheelbarrow. A great deal of the freight transportation is done with such crude methods. Sometimes a woman helps by pulling with a rope in the front and often a dog and a woman. (4) The great wall of China. (5) Another way of using the lion or dog as guardian, this time in a funeral procession. This one is made entirely of paper and presents a weird picture. Note the fierce expression. (6) Chien Men gate, Peking, said to be the most superb and useless gate or means of protection in the world. It is the main link between the Chinese part of the city and the "foreign." (7) A street barber in Peking. As yet the women do not crowd the barber shops there. (8) Junks in Hongkong harbor. (9) The kind of men who are fighting for "liberty" in China. Note that they are very young, many being mere boys. (10) Roy T. Porte at Repulse Bay, Hongkong.

Peking *Gazette*, the first newspaper in the world, was published in the fourteenth century. Now there are over one thousand daily, weekly, and monthly periodicals published in China.

This, it appears to me, is rather extravagant language, as some writers claim that newspapers of a sort were common in the Roman empire, all produced by scribes. Much of the space in these was devoted to the scandals of the time.

The matter of making paper is probably true, but no one has produced a sample of printing done from movable type by the Chinese even within two hundred years after the time of Gutenberg. The Chinese, I find, sometimes claim too much. I investigated a hundred manuscripts in the museum, and every one produced over two hundred years ago was written by hand. While there were many printed from wooden blocks,

I could not find a single one printed from movable types. Not one investigator has been able to secure an authentic specimen up to this date, so far as I have been able to ascertain.

The books I saw printed from wooden blocks were very crude affairs and atrocious specimens of printing. In fact, most of the printing in China today is poor and not to be compared with printing in America or Europe. Too low a price, lack of pride in work, no really skilled workmen to train the Chinese, are the principal reasons for the inferior quality of their work. And poor paper and the miserable quality of printing ink do not help the situation any.

There were several other newspapers printed in the English language, the plants of which I would liked to have visited, but I just had time enough to get a glimpse of two of the largest Chinese printing establishments, each employing over one thousand people. These were the Peking Printing Company, inside the wall, and the Commercial Printing Company, outside the great wall.

In each plant were rows of Japanese stop-cylinder presses and some of European make. The composing rooms were immense affairs with a hundred or more busy compositors and their assistants. The copy is cut in "takes" of from five to fifteen parts, then given to the boys, who gather the characters, bring them to the compositor, as in Japan, who arranges them in proper form and size for the book, circular, or newspaper. They also do printing in the English language, but in a small way only.

One great regret I shall have concerning this trip around the world—made not only to see the "sights" but better to understand what printing means to the world—is that the *Carinthia* did not stop at Shanghai. Because it is almost exclusively a manufacturing and business city, the tour commandants reasoned that it did not hold sufficient interest for the average "tourist" and ruled it out of their itinerary. In this respect they may be right, but to me personally it holds more than average interest, for in Shanghai is located one of the finest and largest printing establishments in the world, with branch printing works in Peking and Hongkong and offices in Tientsin, Taiyan, and other cities. Doctor Lorenz, in his guide book, says of Shanghai:

There are large and progressive enterprises like the Commercial Press, which employs over two thousand skilled workers. It has all the phases of social betterment, such as restaurants, roof garden, savings bank (paying nine per cent interest), bonuses, pensions, and death benefits, and its work is limited to nine hours a day.

As usual, the guide book is nearly correct and gives almost all the facts. The plant in Shanghai occupies over thirty acres of ground, employs nearly four hundred people, and is a model of its kind. Among other things, it has a moving picture department where Chinese "movies" are produced, and they are said to be of a very high order. The manager worked in a small capacity in one of the large establishments in Hollywood and, as is the usual thing, studied carefully everything that came to his notice. When he returned to Shanghai he carried back with him a thorough and wide knowledge of picture making. We need not doubt the surprise of the men in Hollywood to learn that the menial Chinaman who worked around their studios doing all sorts of work was in fact a student intent on learning the business and that he is today a big man in a big industry in China. This sort of thing is going on in all parts of the world in every line of endeavor. The humble "chink" is not by any means a "coolie," but a student of industry—ready to make any sacrifice that he may learn of Western ways and return to his homeland to help the advancement of his race. It is not the Japanese alone who does this sort of thing. I have met many Koreans, Chinese, Filipinos, Moros, Hindoos, and Indians who have traveled to the United States to work and learn and take their knowledge back for the benefit of their homeland.

The Commercial Press of Shanghai was founded in 1896 by Z. F. How, Y. U. Cau, and Y. C. Bau. The first two have died, and Y. C. Bau is the present managing director who has been responsible for its wonderful advancement in late years. It at first occupied a very small building, but grew rapidly, and now its many buildings resemble a large automobile factory. Today it is a veritable hub of industry. Its editorial department boasts a long list of notable editors, with deans of English and commercial courses, and it contains such sections as natural science, biology, mathematics, dictionary, Chinese, English, etc.

Each department of the extensive business is under direct supervision of trained men—Mr. Chang and Mr. Nyian in the letterpress section, Mr. Loh and Mr. Ho in the color-printing section, and Mr. Tsao in the photoengraving section. C. C. Bau is chief of the moving picture section, by the way. The sales department is exceptionally well organized, as this firm does not depend upon "taking" orders but in true American style goes out and "sells" its products.

The bulk of its business is founded on publishing text books, but in addition it has printed over fifteen thousand books on nearly every subject under the sun. Its publications include classical works, novels, scientific works, reference books, histories, encyclopedias, dictionaries, and almost every other conceivable kind of book.

In addition to all this, it is the "Curtis Publishing Company" of China. It prints papers for ladies, children, students, men, professors, agriculturalists, and story-lovers, and its magazines range from reviews to "highbrow" monthlies. It is a combination of Munsey, Curtis, *Century*, Brentano, and Hearst, all under one management and direction. In fact, over twenty papers are published of varied character and description in both the Chinese and English languages.

At Hongkong it was my good fortune to meet C. S. Waung, manager of the printing works of the Commercial Press in that



At the Bottom of "Flower Street," Hongkong, Also Known as "Fleet Street," Where the Newspapers Are Printed

city, and together we spent a delightful hour. Mr. Waung spoke excellent English, so I not only inspected the model plant in Hongkong, but had an interesting visit with him from which I gained much valuable information. Delighted as I was to talk with Mr. Waung, he seemed as pleased to visit with me. Our meeting was like that of old friends in a distant land.

All the paper money for the Chinese government in the south, and some for the banks in the north, is made in Hongkong by the Commercial Press, as well as the postage stamps, etc. Being under British protection there, the danger of bandit raidings to carry off all the paper money is not feared.

The morning our boat docked at Hongkong I was delighted to see the smiling face of A. King as I opened the door of my

cabin in answer to his knock. We were just preparing to go ashore, and at exactly the right moment there was Mr. King, all eager to see us and we just as eager to see him. We were to stay three days, and to us they will ever remain days of joy, not only for wonderful sightseeing but for the real friends we met there. We enjoyed for a time the comforts of home life again, which was certainly rejuvenating after nearly two months of tiresome luxury on the boat. The time to part came almost too soon, but not before I could visit a few of the printing offices with Mr. King and thus obtain first-hand knowledge of what the printers of Hongkong are doing. Some three or four years ago two brothers — Englishmen — bought up some printing machinery and established "Ye Old Printerie." The elder, V. C. Labrum, was a practical printer and an exceptionally good pressman, while G. B. Labrum, the younger brother, looked after the business details. Considering the competition of native plants, they have been quite successful. Their excellent work is gaining favor and they are making good progress.

It was here that I got my first real insight into ruling as done in China. Their linotype was of British manufacture and one of the very latest, having many good features not combined in some of those made in the United States. An educated Chinese operated the machine. The excellent printing presses looked good to me, and the kind of work coming from them looked even better. I was delighted to find such a shop. As they took me into the stock room, I had to climb over a small flight of stairs — up and down again, something like the steps one finds along pathways over fences in country towns, to be used instead of gates. The explanation was that as the plant is on the ground floor, and every once in awhile a typhoon makes a visit to the town, the water has a mean way of flooding the print shop. The steps between the rooms keep the water out of the bindery and stock rooms and hence are matters of protection and precaution.

In the corner I saw a queer-looking contrivance run by a man and two boys. Upon closer inspection I discovered it to be a ruling machine, but entirely different from any I had ever seen before. In these days of fast machinery and new inventions I did not think it possible that such a machine existed, but there it was right in front of me.

Perhaps some old-time rulers still living will recall the hand-power and hand-striking machines; but I confess they were new to me and, of course, of more than ordinary interest.

The machine was about the size of an ordinary kitchen table, with the usual uprights and cross roller for the tapes. There was the blanket for the paper to lie on and one beam holding the pens. A boy fed a sheet in, while the man turned a crank which ran the tapes and the blanket. With his hand he held up the one beam, and when the sheet, which had already been printed, came to the right place he stopped turning the wheel, lowered the beam, started the wheel, and then lifted the beam at the place where he wanted the lines to stop. There were no cams of any description. At the other end of the machine a boy took out the sheets, laying them in several different piles so each sheet would be dry before the next one would be placed on top. I took one of the sheets as a curiosity. They explained to me that these sheets would probably have to go through the machine fifteen times before being completed, each sheet being treated each time by hand exactly as I was seeing it done. The total wages for the three workmen would amount to about fifteen dollars gold for a month, or about fifty cents gold a day.

Every plant we visited had a similar machine for doing ruling, the only exception being that sometimes one man did

all the work, feeding, running, striking, and laying out the sheets. The one I first saw was a "fast" machine.

Wyndham street — sometimes called "Flower street" in Hongkong — is really the "Fleet street" of that city. Here are located not only the wonderful outdoor flower stores but the newspapers of the city — at least the English ones. The *Telegraph* has a fine concrete building with every modern convenience and is a well appointed plant. The business offices — in fact, the whole plant — would do justice to any plant in the United States in a city of 100,000 or even larger. The paper is at present printed on flat-bed presses, but a rotary will be

added shortly to the equipment. There is an engraving plant, stereotype plant, type-casting plant, as well as the conventional composing room, pressroom, bindery, etc. The editorial and reportorial rooms are large, well lighted, and models for any newspaper anywhere in the world. In fact, I was much surprised to find such a plant and such a building in Hongkong, as I expected very little there. The workmen in the mechanical departments are Chinese, and they seem to make excellent employees, doing their work extremely well.

The Newspaper Enterprise, Limited, a short way up the street, publishes the *Daily Mail*, the dollar directory, the telephone directory, etc. For half an hour I had a delightful conversation with G. W. C. Burnett, the proprietor, manager, and editor of the *Mail*. Mr. Burnett has had a wide experience

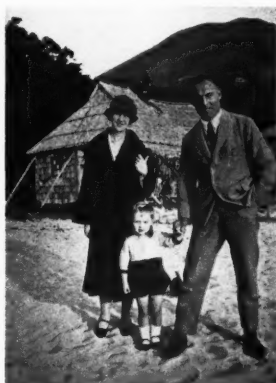
in printing in Hongkong and China and related to me many amusing incidents and experiences. One incident that was of vast interest to me, and I am sure will be to all printers, concerned the introduction of modern rollers for printing presses in Hongkong. Due to the climatic condition and humidity it was thought necessary to cast a new set of rollers for all the presses each day. They had always done it and entertained no thought of not always doing it. A poor grade of glue was used, and when treacle (or molasses) was introduced, the Chinese roller caster ate the molasses and kept on using the glue as before.

Mr. Burnett went to a great deal of trouble and experimenting in an endeavor to discover the roller composition that would last for any length of time in that climate, but found it next to impossible to have his own roller casters cast the composition and his pressmen use it.

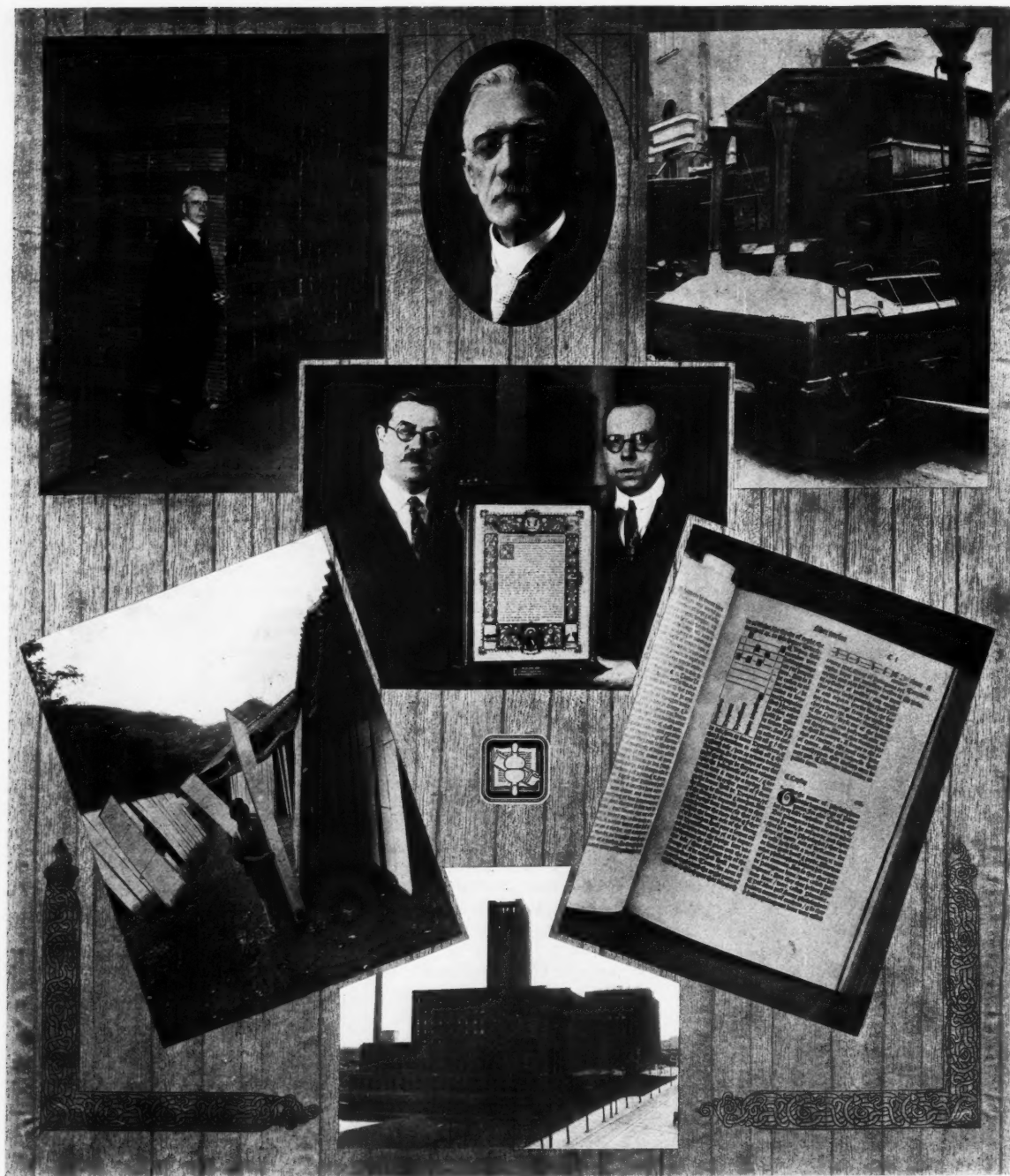
Finally he secured a set of rollers and by sheer force tried them out; but how he did even this seems almost unbelievable to me, knowing what I had so quickly learned of the Chinese and some of their characteristics. When the rollers lasted three days, all the Chinese pressmen in town came to see them, and when at the end of two months the same rollers were being used, the tune was changed to "can do," and so modern methods won out again in China. This gives but a slight inkling into the difficulties that beset the enterprising printer in China.

At the plant of Noranha & Co. I met the younger Mr. Noranha, who is a great golf enthusiast. H. F. Rozario, the managing engineer, showed me through the plant.

Along one side and end of the room was a low bench, probably not over two feet from the floor. Mr. King said it was only twenty inches high. Before this bench sat a number of Chinese bookbinders, industriously binding books of all kinds, from full bound to quarter bound, each on a little stool not over twelve inches high, their knees sticking up to almost the top of the table. There they worked away with glue and brush, tooling machines, hammers, laying gold leaf, sewing, and doing all the various operations of bookbinding. Some of their work was very good indeed, but they were doing it under conditions no workman in America would tolerate for one minute.



Mr. and Mrs. King and Bobby,
Hongkong



NEWS OF THE GRAPHIC ARTS INDUSTRY IN PICTURE

(Upper left): J. Marting McKee, foreman of the folding-room of the House of Representatives, Washington, standing beside a small pile of official documents ready to be mailed. (Oval): Frederic T. Wimble, a notable personage in Australian printing circles, has just celebrated his eightieth birthday. He is head of F. T. Wimble & Co., Limited, Sydney, type foundry. (Upper right): A truck receiving pulverized old banknotes at the Reichbank in Berlin, before going back into paper vats to be made into new money. (Center): Lincoln's Gettysburg address, illuminated in gorgeous colors, by Antony and Giuseppe Munge. This tribute to the great Emancipator required a year's time to complete. It was presented to President Coolidge at the White House on Lincoln's birthday by the Italian Republican League of New York through the courtesy of the Society of Fine Arts for permanent exhibition in Washington. (Lower left): Making paper in the little town of Jin, Japan; nearly all the inhabitants are in the paper business. (Lower right): The first music printed in an English book—a page from "Many Wonderful Hystories," by Hydem Ralph, Westminster; printed by Wynkyn de Worde, 1495. It is part of the Vollbehr collection recently exhibited in New York city. (Bottom): The new plant of the Ullstein Publishing Company—the largest printing plant in Berlin and possibly in all the world.

SPECIMEN REVIEW

By J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

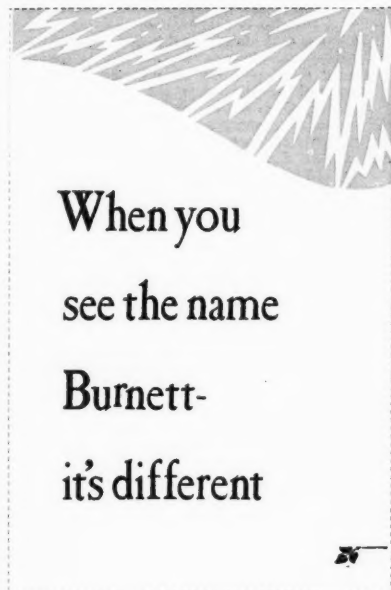
GILLFOY PRINTING COMPANY, Milwaukee.—The Friend & Marks folder would be better if the words of the main display were begun with roman instead of italic capitals, and if the measure were narrower so the type group would conform more nearly with the proportions of the paper page. The wide variation of top and bottom margins, as compared with those at the sides, is very unsatisfactory. There is nothing whatever to justify the use of italic capitals for beginning words otherwise in roman capitals, or to compensate for the loss of appearance that results from the combination.

UNIVERSITY OF CHICAGO PRESS, Chicago.—Recent specimens maintain the high typographical standard

CHARLES E. PHILLIPS, Vancouver.—*The Totem*, annual of the University of British Columbia, is very good indeed. The cover of imitation leather, on which the design is embossed in gold, is unusually attractive and appropriate. While the printing on some of the halftones is weak, the effect is clean and clear, so the presswork is satisfactory. We regret, however, that three styles of type are used for the body, Scotch Roman or a similar face being used for the small matter, Benedictine for the next larger, and Kennerley for the largest size, in which the bulk of the text is composed. If the Kennerley had been used throughout, the effect would have been much better, although the Benedictine is not in

Old English type are not consistent with the typography of the text, particularly because this type face or anything related to it is not used elsewhere in the book.

A. AUTH, Pittsburgh.—While we regret that we shall be deprived of enjoying Mr. Henderson's work, now that he has been made sales manager for the William G. Johnston Company, the specimens you submit indicate that the company's typographical standard will be maintained. Outstanding among them are the stuffers for the Joseph Horne Company, the folder, "An Acquisition," announcing the addition of Mr. FitzGerald to your sales staff, and the program-menu for the annual banquet and thea-



At left: Front fold of unusual broadside by Marion S. Burnett Company, Chicago. (Original in black and red on white paper.) Center: One of several unique issues of the house-organ of the Shattock & McKay Company, Chicago. (Original in black, red, and peacock green.) At right: Unusual title page of folder from the Olmsted-Kirk Company, Dallas. (Original in light and dark brown inks on buff stock.)

characteristic of the work of the press for years. No faults are evident. Outstanding among the items in your latest package are the booklet, "The Voice of a University," the folders, "Your Binding" and the "Art Club." The title page of the latter is especially characteristic. Most of the specimens are in Garamond, one of the finest type faces available for work of this kind. We always enjoy the examination of your work.

BARDON PRINTING COMPANY, Cincinnati.—Especially interesting among the specimens recently submitted are the cards on which what appear to be swatches of shirting are imitations printed in colors from zinc etchings. They are clever and serve the purpose because the people to whom the cards are sent know the texture of the materials from experience and the mere mention is enough. The several items printed in silver ink on black cover stock are also effective; in fact, all these specimens are of good grade, typographically and otherwise.

such bad contrast with Kennerley as is the modern face. The type pages, where full, are somewhat too deep and the bottom margin is too scant; indeed, as the back margin is quite too wide and the front one somewhat so, the type page should have been wider. That would effect a reduction in the depth of the page with the same text and provide better proportioned margins at the same time. The running heads are too weak and have hardly sufficient "color" for a book of this kind; the italic capitals, widely letter-spaced, are too weak in relation to the tone of the page otherwise. The hair-line underscoring rule rather cheapens the effect. Italic capitals are never pleasing. A running head on a book of this kind may strike a somewhat stronger note than the text of the page. We regret the fact that some advertisements and the index are placed in the front of the book as these also cheapen it somewhat. But it is more especially regrettable that there is no frontispiece and that the title pages in

ter party of your "duck pin" bowling league. Cut out in the form of one of the pins, this item is especially interesting and appropriate.

LUMBERMAN'S PRINTING COMPANY, Seattle.—The April issue of your house-organ, *Satisfaction*, is quite commendable. The cover of hand-made paper is well designed and gives an impression of worth. Except for the running head, the text pages are of equal merit. We do not like the shaded gray-tone face, and the heavy ornaments at either end of the line detract attention, especially because they also are unattractive. The fact that some of the halftones are wider than the running head and do not conform with the proportions of the type page is also unsatisfactory; the margins on pages where these over-size cuts appear are quite too narrow. Consistency in margins throughout is one of the essentials of good book or booklet work.

CHESTER TROAN'S PRINTER, Los Angeles.—Your big folder, "A Pronouncement," has some

THE RIME OF THE ANCIENT MARINER

By SAMUEL TAYLOR COLERIDGE



SAN FRANCISCO:
Printed for HOWARD J. GRIFFITH of the
AMERICAN ENGRAVING AND COLOR PLATE COMPANY
by JOHN HENRY NASH
1926

Handsome title page of another John Henry Nash gem of the art of all arts. The original page, 11 by 15½ inches, is in light olive (rules), red, and black; on the rough-textured hand-made stock that is used it is especially rich and effective. The cover stock is a pleasing light olive green, matching the ink in which the rules on the text pages are printed.

merit, yet falls considerably short of what it might easily have been. The front is insignificant; the title is quite too small in relation to the size of the sheet. If there were a border—even a light rule border—to give the effect of a design more consistent with the size of the page the type size would not be so objectionable. Again, underscoring all but the initial letter of the word "Pronouncement," with the initial extending below rather than above the lower case, is unsatisfactory. The effect is cheap and commonplace, whereas what you were after was dignified impressiveness. The third page, in general, is effective and satisfactory; the only thing we do not like is the initial. It is too small, also too insignificant.

MAYER PRINTING AND PUBLISHING COMPANY, Pittsburgh.—While not high grade the specimens you submit are as good as their character and the conditions of their use warrant. Avoid excessive letter-spacing and do not mix different styles of type in single small display items of few lines, as you have done in several instances.

HERBICK & HELD PRINTING COMPANY, Pittsburgh.—"Stability" is an excellent folder. It is a fact, which is demonstrated by the title page of this folder, that a single word in light-face Caslon, relatively large in proportion to the page, makes about the most effective impression possible with

type. And as the face itself is perhaps the best there is, the effect is as pleasing as it is impressive. The third page is consistent and equally pleasing; all features are in excellent taste, the paper being high grade.

PRINT SHOP, THE BOYS' HIGH SCHOOL, Johnstown, Pennsylvania.—"Five Centuries of Printing" is a commendable achievement, for which you deserve praise. The text pages are in general excellent, although the top margin is a little too wide. We note also that through some error in makeup—which should not have been passed—the marginal heads on page 9 are at the back instead of the front, as is proper and as arranged on other pages. The spread between the facing pages, 8 and 9, is displeasing. The type face used is excellent, the title page is a beauty, and the printing is fine. The frontispiece, which is excellent in conception, is not so well executed, the worst feature being excessive spacing between words. Old English is a close-knit letter and requires close spacing of letters, words, and lines if it is to be consistent and

show to good advantage. While the cover is not bad, as set in the exceptionally large size of Old English, it is not consistent with the character of the text pages. This fault is not as bad, however, as the displeasing margins; the lines are so short that the type group is too narrow in relation to the shape of the paper page.

SUPERIOR TYPESETTING COMPANY, Chicago.—The left-handed compliment you pay your own letterhead, and the whatever-you-might-call-it you hand us, when you say, "the writer believes there are worse letterheads than ours reproduced in THE INLAND PRINTER," has not been missed by us. Truly, your letterhead is excellent; in fact, we would show it if we could reproduce the small ornament. Light blue does not photograph for plate-making, which is one reason many fine pieces of printing are not reproduced in these pages.

WILLIAM ESKEW, Portsmouth, Ohio.—Your recent package contains especially fine blotters, which, however, are no more than consistent with the standard you have maintained for many years.

WENDELL M. FISH, Los Angeles.—Your two blotters are quite decidedly "different." They will, no doubt, create a strong first impression and, perhaps, also bring the result you want. The outstanding merit of these blotters is the ingenuity with which they are arranged.

ENTERPRISE PRESS, Eaton, Indiana.—While your work is very good as to layout, setup, and display, it rates low because—and only because—the type faces are inferior. You have used a script, Copperplate Gothic, a bold-face Gothic, Parsons, and a modern face (evidently set on the machine). None of these styles is good. Before you can hope that your work will be good you must have good type, so we suggest that you buy just one good series—Caslon Old Style, Garamond, or Goudy Old Style—and use it altogether on small work such as you do. If any one of the specimens you submit were set in one of the faces named it would be good. Your letterhead introduces a face not seen in the other pieces; this Caslon Outline with the modern face mentioned makes up into a letterhead that looks very nice. It is the one good specimen in the lot; we wouldn't suspect it came from the same shop. The power of type!

O. A. KOSS COMPANY, Detroit.—The March issue of *The Koss Book* is excellent, the cover design being particularly attractive, also appropriate. Colors are excellent, although the lavender is weak for the heads in the text pages.

FRANK A. SLOAN, JUNIOR, Tarentum, Pennsylvania.—The cover for the program, "The Four Flushers," is very good. The effect would be more pleasing and interesting and better display would

THE RIME OF THE ANCIENT MARINER

PART THE SECOND

THE Sun now rose upon the right,
Out of the sun came hot,
And out of the hot came fire,
Which burnt in many a shroud;

And all the good work and all the evil,
Which were done in the world,
Came to the ancient mariner,
And he said to himself,

And I had done a hellish thing,
And would my work were done!
For all the word that I had spoken,
That made the breeze to blow!

Never sun set like that, I never heard,
The glorious form again,
That made the breeze to blow!

Then all the word that I had spoken,
That brought the fog and rain,
That made the breeze to blow,

The fair breeze blew, the white foam flew,
The furrow followed free,
We were the first that ever bore
Into the silent sea.

Down came the breeze, the mists did drop down,
Twas not a word that I
And we did speak only to break
The silence of the sea!

All in a hot and copper sky,
The bloody sun, at noon,
Right up above the mast did stand,
No bigger than the Moon.

Day after day, day after day,
We rack'd our bones, we moan'd,
We roar'd a piteous cry,
Up came the sun, fear'd none,
Wrote, water, every where,
And all the birds did sing,
Water, water, every where,
Nor any drop to drink.

The very deep did rot: O Christ!
That e'er this should have been!
Time for us to fly, for us to fly,
Time for us to fly, for us to fly,

PART THE THIRD

THE RIME passed a very time, I have heard,
When a good ship, and a good crew,
A merry crew, a merry crew,
How glad they were to see me!

When looking across at I held
A something in the sky
As I was coming a dark speck,
And there it seemed a mist,
It moved and moved, and such a lot
At once, and I was

A speck, a mist, a shape, I saw!
And all it seemed and seemed!
And it did seem a water-spout,
It plough'd and heaved and roared!

With thump and thump, with black lips lashed,
We could not hear his voice,
Through utter darkness all dark we were!
He was so black, he had the blood,
And even, and a sail!

With thump and thump, with black lips lashed,
We could not hear his voice,
Through utter darkness all dark we were!
He was so black, he had the blood,
And even, and a sail!

With thump and thump, with black lips lashed,
We could not hear his voice,
Through utter darkness all dark we were!
He was so black, he had the blood,
And even, and a sail!

With thump and thump, with black lips lashed,
We could not hear his voice,
Through utter darkness all dark we were!
He was so black, he had the blood,
And even, and a sail!

With thump and thump, with black lips lashed,
We could not hear his voice,
Through utter darkness all dark we were!
He was so black, he had the blood,
And even, and a sail!

With thump and thump, with black lips lashed,
We could not hear his voice,
Through utter darkness all dark we were!
He was so black, he had the blood,
And even, and a sail!

With thump and thump, with black lips lashed,
We could not hear his voice,
Through utter darkness all dark we were!
He was so black, he had the blood,
And even, and a sail!

Characteristic text page from the handsome brochure of the American Engraving and Color Plate Company, San Francisco, the title of which appears above.

result through the contrast of size if the three italic lines under the title were a size smaller. Your letterhead is a triumph for simplicity. Even in one color, black, it shows up well. If printed in brown on an India tint stock—or in any color on stock of related hue—it would be very exceptional. The type is strong enough to justify printing in a lighter color than black. It would be fine, too, if the ornament were in a second color, especially if the type were in black and the paper white; but if the colored ink and stock treatment mentioned are followed two colors of ink would be detrimental rather than helpful.

BEN L. KENNEDY, Oakland, California.—From start to finish, every item considered, you have sent the finest package of specimens received this month. You have some of the best faces available to printers generally and others that are not commonly seen, and you use them all with telling effect. The folder for the artist, Vernon J. Morse, is one of the handsomest things of its kind we have ever seen. The cover of the stock blends perfectly with the dominating hue in the beautiful painting reproduced in process colors and tipped onto the front of the folder. Three small forms and your notehead are reproduced on this page. Type treatment on cards is especially fine.

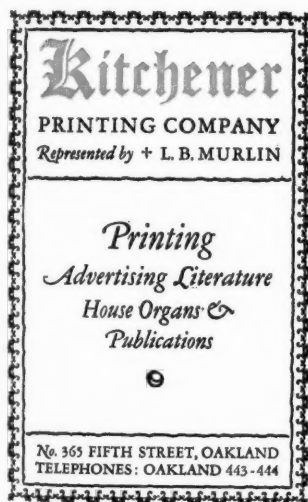
STANDARD PRINTING COMPANY, Louisville.—Although the lines "The House That Service Built" are rather weak, the cover is excellent on the book in which views of your plant are printed throughout the text. Stock is fine and workmanship—printing and embossing—is first class. The presswork on the text pages is excellent, but these, we regret to say, are far too ornate. They do not create the effect of class and excellence that we feel was essential. Such overuse of color and ornamental features cheapens rather than enriches. The page border is too strong; a simple light line around the pages, without the tint background, would make a much better impression. The name in gold over the buff background at the bottom of each page doesn't stand out well at all. There is too much space around the initials, which also are set too high. Initials should align at the top with the top of the first line of the text alongside. When starting upon a book, for the production of which no labor or expense is to be spared, there is a temptation to overdo it. It is just on such work, however, that dignity and real beauty count most, and where the lack of these qualities is the most regrettable.

THE SOUTHLAND PRESS, Melbourne, Australia.—We regret we can not wholly endorse the production of the Absorbine, Jr., card, though, we will say, much worse printing is being done in every country—but, of course, not in every shop. The red on the first printing is hardly "washy"; in fact, the body is fairly good. It is a sort of carmine, a red inclining to purple, and a hue that few people like at all. It was this that caused the objection. When using reds, employ those that incline toward orange

BEN L KENNEDY
1066 Bay View Avenue
Oakland.....
California



Characterful typography by Ben L. Kennedy, of the Kitchener Printing Company, Oakland, California. At top: Mr. Kennedy's own distinctive notehead. Inserts: "Fold-over" business cards which are delightful on rough deckle-edged stocks and in pleasing color schemes.



Business card by Ben L. Kennedy that is likewise "different." Original in dark green and vermillion on rough green card stock.

rather than those at the other extreme, which evidence a bluish cast. They please better and are brighter and richer. Printing the display lines in the green made the effect more pleasing, but resulted in considerably weaker display strength, hence the one in red is the better from an advertising standpoint. The weakest feature about the card, however, is not in the use of color. If you will consider the typesetting you will note there is an extraordinary amount of space between both words and lines. Without changing the size of type the group of text in Cloister could have been set in a space at least a fourth smaller. That would permit setting the display larger or else throwing more white space around the body and display groups. The effect in both instances would be the same, namely, to make the display more effective and to obviate the effect of running together given by the type matter and display as spaced. In display and arrangement and for the most part in the selection of type faces, the other specimens you submit are better, some of them considerably so. Your own letterhead is fine, although printing the trade-mark in gold is detrimental rather than helpful. If the rule in red under the name were omitted and the monogram were in that color instead of gold

the design would be better. The heading in deep blue and gold on blue stock is far and away better than the black, red, and gold printing on white paper. Your package-label in red, blue, and black is also excellent. The business card in which "Printers" is in red between two rules is neat, but would be improved if the main group were placed somewhat lower. The program titles set in Old English type are weakened as a rule because the spacing between lines is too close. These would be better, however, if, in addition, they were set in a good old-style. The cover of the menu for the annual dinner of the Perdrau Rubber Company is old-fashioned looking and unpleasing in consequence of the use of the script for the main line and because that style of letter doesn't harmonize with the Copperplate Gothic otherwise used.

BLISS PRINTING COMPANY, Rockford, Illinois.—"For Dealers and Their Salespeople" is characterized by an original layout, but, to tell the truth, the effect of the arrangement of the display is somewhat complex and as printed in black only is too dull to effectively command attention. Furthermore, the type composition is crowded. These weaknesses may or may not be compensated for by the unusual and original features. One must view a rather

two greens on white and the advertisement, "Vandals," are unusual and effective.

SIMON TRUST, Pittsburgh.—The blotters for the Allied Printing Trades Council are excellent; the good taste characteristic of all the work of yours we have examined is manifest in every detail. We are reproducing one of your effective blotters.

R. HOE & Co., New York city.—The annual reports of large corporations have always been more

the strongest item on the page, or so strong that it detracts from the type, which is the important thing. While the outlining of the lettering on your letterhead makes the address line rather difficult to comprehend, the design is fairly satisfactory.

A. G. LIGHTBOURN, Fajardo, Porto Rico.—Despite the merit of the general idea and the good type used, the Harmonic Lodge program is weakened because the form as a whole is too scattered. This

somely bound volume. The typography is in accordance with the finest standards and, as printed on fine quality antique paper, should eagerly be read and enjoyed by students of the art and other lovers of beautiful printing.

CENTRAL HIGH SCHOOL, Department of Printing, Tulsa.—The 1927 *Tom Tom* is one of the best high school annuals we have ever seen—certainly among those produced in school shops. Excellent taste is

Reinproof
April, 1927

Few would be daring enough to venture a cover such as this, yet, like all those of *Reinproof*, house-organ of The Rein Company, Houston, it is charming and effective. Original in black and red on white paper.

or less "typographical nightmares," so, in justice to yourselves and as an incentive to our printer readers—and we hope to the heads of other large companies—we are reproducing the title page. Excellent as it is, this page is only characteristic of the other and less "showy" pages.

WALTER IRVINE, Seattle.—Your invitation for the Dahlia Gardens is unique, characterful, and effective.

ROY A. HARRISON, Oxford, North Carolina.—The April blotter is very good, although stronger colors would be in order on the pink colored stock, on which the red doesn't stand out well because of lack of contrast. The March form is not so good, first, because the pattern of the border used as an all-over tint background is so pronounced that the figures and days of the calendar printed over it are not distinct, and, second, because the type used for the text is not pleasing. It does not, furthermore, harmonize with the face used for the calendar; in fact, is about as far removed in design as it would be possible to find any two styles of letters.

HERALD PUBLISHING COMPANY, Chaska, Minnesota.—The blotter, "Gold Medal Oils," is unusual and especially effective, also full of character. The cover for the catalogue of Ess Brothers is weakened because of the exceptional strength of the border, especially at the corners. A broken border, or one of well defined parts or units, stands out more than a heavier one that is continuous. In any event, however, a border should not be

concerns ornamental items as well as type. Rather than so much space between lines and at the left of the band running along the left-hand side, there should be more around the different parts, especially the type at top and bottom. Type composition that is open in parts and crowded in others does not look well. Uniform, balanced distribution of white space is one of the essentials of pleasing composition.

YOUNG & McALLISTER, Los Angeles.—*Good Form, The Office, and The Sunkist Extractor News* are interesting and unusual house-organs, characterized by the same excellence in copy and mechanical production that has for years distinguished the entire product of your company.

PLANDOME PRESS, New York city.—"The Ficht Letter," subtitled "the earliest document ascribing to Gutenberg the invention of printing," is a hand-

It is seldom the cover of an annual report is as dignified and beautiful as this one of R. Hoe & Co. The border inside the front cover, printed heavily, suggests blind embossing, which adds to its charm.

ANNUAL REPORT OF

R. HOE & CO., INC.

For the Fiscal Year Ended

December 31, 1926



Principal Office and Works at

504-520 Grand Street, New York, U. S. A.

LONDON DENVER BOSTON CHICAGO
NEW ORLEANS SAN FRANCISCO PORTLAND BIRMINGHAM

1805 - 1927

manifest in every detail of typography, makeup, etc., but especially in the halftone printing. To print so many halftones, as many as a dozen portraits appearing on some pages, and obtain such uniformly good results in brown ink is highly commendable. The cover is distinctive and "classy"; the title page is original and attractive, as is the decorative border used on most pages. The menu-program booklet for the senior class dinner is both dignified and attractive. The blind-stamped border on the rough white paper of the cover adds materially to its attractiveness. The two items place your school shop in a high position among those at which printing is given as part of the vocational training program.

H. EDGAR FORREST, Auckland, New Zealand.—"Putting the Postman to Work" is, first of all,

a bang-up job of characterful and interesting booklet production, on the printing of which Whitcombe & Tombs, Limited, deserve considerable praise. The typography is excellent in all particulars, but the best feature is the page makeup. It is spicy and characterful and reflects very creditably upon James A. Georgeson, typographer for the printer, who planned the book. The content, which the subtitle describes as "a short treatise on advertising in general and direct-mail advertising in particular," is excellent and, although brief, is apparently quite comprehensive. We have read enough of the booklet to justify the above statement and to learn that your problems and

WITH US—Good printing is not a fad, pastime or an experiment—it's our business

Trust Brothers Printing Company
1341 FIFTH AVENUE PITTSBURGH GRANT 8897

We Print

A decidedly effective blotter by Trust Brothers Printing Company, Pittsburgh, the original of which is in two tones of olive and light (golden) brown.

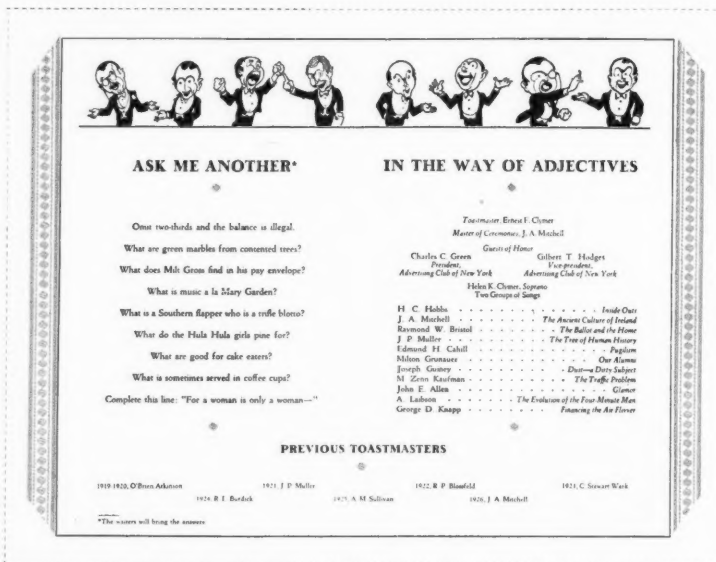
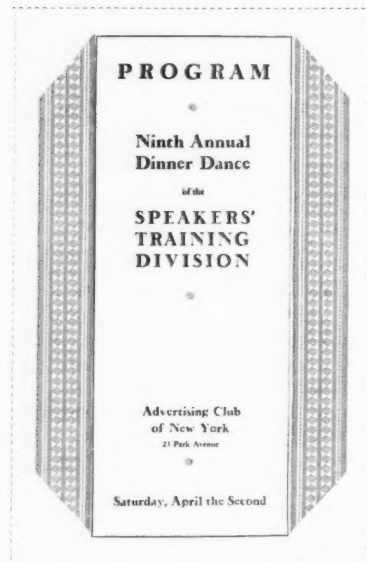
your ways of meeting them are in the main quite like ours. By and large New Zealand advertising is quite as good as that of the rest of the world.

Honolulu Star-Bulletin, Honolulu.—"Fashions for 1927," the booklet program for the Junior League production at the Royal Hawaiian Hotel, is one of the most effective and interesting items of the kind we have seen. The page illustrations, sil-

plate Gothic used for the two address lines. The bad effect would be minimized if the two block-letter lines were smaller, as, indeed, they might be. The package label would be better if the "from" were in small roman caps, centered over the group above the cut-off rule, and if that word, as well as "to," were begun with a capital. A thin rule border just inside the edge of the tint panel, leaving a little

the sheet is from the last thousand of a 65,000 run makes the result more gratifying.

M. B. BLACKFORD, Lethbridge, Canada.—The blotter, "Complete Office Outfitters," would be better if the heading were larger. This would not only effect a better balance, by adding weight at the top, but would obviate the rather unpleasant distribution of white space. The margins at the



Unique border idea carried throughout four pages of program folder, the title and inside spread of which only are shown. Composed on the linotype and printed by the Federal Printing Company, New York city, in red and black on buff cover stock, it is unique and effective. The type face on the title page is Narciss.

houette drawings, are unusual. One of them is reproduced as a suggestion upon which other readers may base some of their own work to gain variety. The type pages, while attractively composed in pleasing type faces, are not carefully placed; the back margin is too wide. The cover would have been more effective if printed in some other color than the gold, which doesn't carry small details well and is seen to advantage only at certain angles.

THE RIPPER PRINTERY, Colorado Springs.—Specimens submitted by you, particularly your letterhead, envelope, and business card, are characterful and pleasing. For a one-color job the corner card is one of the most impressive we have seen; the style of type is uncommon, and the use of ornament is original and interesting. On such work the need of another color is not felt. The letterhead is not so unusual, but is decidedly attractive, and, although not up to the standard of the other two items, because rather too ornate and crowded, the card is nevertheless above the average.

TEE-JAY PRINTING SERVICE, New York city.—While the use of the vertical rule at the right side on your letterhead is contrary to the established custom, we think the letterhead is interesting and, on the whole, satisfactory. When a page is divided horizontally into two sections (right and left) by a rule, as in this case, there is a difference of opinion as to whether the type group should be centered horizontally on the page as a whole or in the larger space between the edge of the stock, on one side, and the vertical rule. If the design is centered on the page, the disparity in margins in the space the group occupies is evident, whereas when such a group is centered in that space there is a variation in margins on the sheet as a whole. We have always considered the latter the least objectionable, that is, to disregard the small space at one side marked off by the vertical rule. We regret the fact that the rules in red are not joined up well and that they are not of even weight, due to the fact that some of the pieces are worn and old, which also contributed to the fact that they do not join neatly. Better not use rules unless they make tight joints where they meet. There is a manifest lack of harmony between the Goudy Handtooled of the main line and the Copper-

yellow showing outside this black line, would finish and improve the design.

E. PAUL SMITH, Fleishacker Paper Box Company, San Francisco.—Considering the difficulties incident to printing such large sheets of the more or less spongy stock from which folding cartons are made, the sheet submitted—for cartons of the Belding Hemingway Company—appears to be exceptionally good. The colors and designs are excellent. We are surprised, in fact, to find such good color work on an item of the kind. The fact that



Illustrations of this unique style appear in full pages throughout the program of the Honolulu Junior League production, "Fashions of 1927," produced by *The Star-Bulletin*. The page in the book is 8½ by 11 inches and printed in black and gold.

sides of the body group are too small in relation to the white space above and below the group. Indeed, a further improvement would result if the body group were a pica narrower, giving an additional six points of margin at the sides. The heading would be improved if set in roman instead of italic. Unless a heading may be considerably larger than the other matter it is not advisable to set it in italic, which seems smaller than its companion roman face.

THACHER NELSON, Boston.—The folder, "A Bookplate," advertising your ability and your willingness to undertake the drawing of bookplates, is characterful and attractive.

J. E. STRONG, Berea, Kentucky.—Because the color of the stock is so dark the name on the cover of the *Pinnacle* is very indistinct, even despite its size. While black ink makes the strongest contrast and so stands out best on white paper, it should be obvious that black ink will not show up well on black paper, where the strongest contrast is afforded by white ink. The trouble, however, in printing light inks on dark stock is absorption. While they afford the best contrast, they must be given two or three impressions, being allowed to dry in between. The first impression will dry in rather than on the surface, but it gives a non-absorbing surface for the second, when the light color will stand out much better than black or a dark one. You will note that the border in yellow stands out much better than the type matter printed in black, which emphasizes what we have said. The inside pages, arranged in newspaper style and made up no better than the average newspaper, although something better was required, would be improved by setting the running heads in larger and perhaps slightly heavier type and by allowing a little more space below. In the same size and style as the body matter, and set so close to the text below, the running head as arranged can hardly be said to function as such. If the same size and style of type were considered necessary, or nothing else were available, a rule underneath the running head is essential to give it strength and set it off properly. Whenever column rules are used there should be the conventional double rule across the top, which, of course, is not necessary when there is a pica of white space between columns, and no column rules.

PHOTOMECHANICAL METHODS

By S. H. HORGAN

Queries regarding process engraving and suggestions and experiences of engravers and printers are solicited for this department. Replies can not be made by mail.

The Late Professor Adolf Miethe

Photoengravers, and particularly those engaged in color reproduction, owe much to the studies and research of Professor Adolf Miethe. On May 5, at the age of sixty-five, he passed away in Berlin. He began at lens making in the microscope factory of Doctor Hartnack in Potsdam. Here he designed one of the first anastigmat lenses to which he gave the name "anastigmat." He also designed a telephoto lens. He then went with Voigtländer at Brunswick, where he originated the Collinear and some other types of lenses.

On Doctor Vogel's death in 1889 he became head of the photographic department of the Charlottenburg Technical School, which became the leading institution in Germany for technical training in the photomechanical processes. Here Doctor Miethe carried on the work begun by Doctor Vogel in color photography. His discovery of ethyl red and the isocyanin dyes as color sensitizers was a great step forward in color photography. Besides color sensitizers he contributed a great deal to our knowledge of color filters and color printing. He contributed his knowledge freely to the photographic world, establishing two journals to do this in: *Atelier des Photographen* and *Photographische Chronik*. He also wrote "Driefarbenphotographie nach der Natur," 1904, which was translated by E. J. Wall under the title "Natural Color Photography." London, 1906. Many of Doctor Miethe's students hold important positions in this country. His repeating back three-color camera is one of the most practical cameras we have. With it Doctor Miethe, many years ago, made portraits in color from life that created a sensation. Many of us remember his portrait of the woman with the red umbrella. Color cinematography received its strongest impulses from Doctor Miethe's researches. Within the last few years he attracted most attention for his researches in metallurgy, in which he claimed to have discovered what alchemists spent lives to find — transmuting mercury into silver and gold.

No United States Patent on Chromium Plating

Hobart N. Dunham, Washington, writes to say: "You state that 'electrotyping chromium is patented.' I am aware that some foreign patents have been issued for this process, but know of no domestic patents on chromium plating as applied to electrotyping."

As the substitution of chromium for nickel on electrotypes is of major importance for big edition printing, and as the use of chromium-surfaced plates is essential in Pantone plates, the question as to patents is of great interest at this time. Mr. Dunham adds that "The Chemical Treatment Company" obtained a French patent No. 603,715, published April 22, 1926, in which it announces that it applied for a United States patent September 27, 1924.

Achievement in Photoengraving

American photoengravers are at last going to show the important position they hold in the art and business world. This they will do through a sumptuously illustrated volume titled "Achievement in Photoengraving and Letter Press Printing, 1927." That this will be a "big book" may be judged from the prospectus and dummy which show a work of 700 pages, 9 by 12 inches in size. It will weigh about eight and one-half pounds. Its estimated cost a volume will be about seventy-five dollars, while its sale price is placed at the nominal sum of ten dollars net.

This book will do for photoengravers what a thousand of the highest priced salesmen could not do, for it will demonstrate in the most practical way the manner in which artists' conceptions can at present be reproduced through the printing press in monotone and colors and the ease with which records made by the camera are changed into pictures in permanent printing ink. It will show how far magazines and publishers of illustrated books are indebted to the photoengraver, besides proving how impossible the present day advertising would be without the photoengraver's skill. It will bring to the smallest photoengraver respect for his art and stimulate every engraver to greater accomplishment. As it can only record photoengraving achievement for 1927, future annual volumes will demonstrate either progress or retrogression. The American Photo-Engravers Association proves by this undertaking that it is as usual progressing. That the work may be successful is the wish of every one connected with the graphic arts.

The Vienna Graphic Arts Institute

In these days of endowments, foundations, and research committees, so many with good intentions wasting fortunes, Louis Flader, in the May *Photo-Engravers Bulletin*, prints a timely article on the Graphic Arts Institute of Vienna, and also gives practical recommendations as to ways by which we might be benefited by its facilities and utilize the talent of its staff of forty teachers. There is only space to print the following brief extract from Mr. Flader's editorial:

Knowing the comparative value of money in Austria, and its purchasing power on the basis of our own, it seems to the writer entirely feasible that the photoengravers of America could raise a sum, which, although modest in our eyes and well within our ability to pay, would secure for us a connection with the Vienna Institute through which we would have access to everything it contains and through which we could employ all its resources whenever it was found necessary to carry on such research as might be desired for the benefit of our members. . . . Thousands of dollars have been spent by American photoengravers in the purchase of processes, information, materials, equipment, etc., that proved of no value and a total loss to those who paid their money for them.



Stephen H. Horgan

Fifty Photoengravers Graduated

After five years attendance at the educational classes conducted jointly by the New York city board of education, the photoengravers union, and the photoengravers board of trade, fifty photoengravers' apprentices were granted high school trade diplomas last month. This is the second graduating class of apprentices. There are nearly three hundred apprentices taking the course. This will hereafter insure a group of properly educated young photoengravers coming into the trade each year. During five years they attend the trade school for two hours two nights every week. There are twelve classes. They begin with freehand drawing, to train the hand to record what the eye sees. Then they are taught chemistry as applied to photoengraving and finally they are shown by practical demonstration the various methods employed today in photoengraving. At the graduating exercises, officers of the trade schools, photoengravers union, and board of trade addressed the graduates. Thirty-six of the students were awarded prizes for attendance, diligence in their studies, and skill in various branches. Three prizes for each of the twelve classes, consisting of bank books with twenty, ten, and five dollar deposits, were presented, thus giving the winners a "nest egg" to encourage thrift.

Newspaper Illustration Progress

No one could possibly appreciate more than does the present writer the improvements being made in newspaper illustrating, engraving, and printing. It was my job, beginning March, 1884, to pioneer illustrations in the country newspapers by way of stereotype plates sent out by the American Press Association. Later I succeeded in getting the first halftones into the stereotyping web perfecting press on the New York *Tribune*, January 21, 1897. Today not only halftones but crayon drawings are stereotyped and printed in a manner absolutely impossible thirty years ago, when I began. This is shown frequently in the advertising pages. A "Barking Dog" cigaret advertisement is a fine example of this. Press builders, dry mat. sellers, ink and paper makers will take credit for these improvements, and this is partly correct, though they all depend on the skill of the newspaper engraver. When the artist, photographer, and photoengraver produce a perfect engraving the later operations are largely mechanical. High skill in negative making, the use of dry enamel, and the etching machine are the chief factors in the superior newspaper illustrating of today.

Sell Duographs and Two-Color Plates

The dean of printers, Charles Francis, in his advertising, recommends the use of the second color by printers. His advice is of greater value to photoengravers who fail to take advantage of the duograph, which, when properly made, will change an ordinary halftone into a work of art. Even a duotype is an improvement on a straight halftone while a simple tint plate printed in a light buff, blue, green, yellow, or pink will improve any illustration. Making a few photoengravings as samples, printed in one and two printings, will be sufficient to convince any customer of the value of the latter. The Charles Francis advertisement says:

The second color costs more, of course. But in these days of great two-color presses, the extra cost is slight and more than justified by results. Black alone is often cold and harsh and lacks the attention value and pulling power of color. In any case, the use of a second color gives added attractiveness to the printed piece.

White Letters With Black Shadows

W. G. D., Fresno, California, writes: "Here is a stunt pulled off by the Photo-Engravers Club of St. Louis. Can you tell us out here how it was done?"

Answer.—The stunt is an invitation in white type casting black shadows with a halftone background and was engraved

in this manner: A negative of the bold-face type was made as usual and from this negative a wet plate positive was made in a plate-holder with cardboard separation to prevent the wet plate touching the dry negative. This positive after development was bleached white by using either mercury bichlorid or copper sulphate. The positive is not blackened. This positive is laid on a sheet of smooth, dark gray board with sufficient separation so that the lettering will throw distinct shadows when illuminated with a single arc light from the upper left side. A halftone negative is made exactly the same size as the positive. After the halftone is dried the positive is stripped over it so that the lettering will print white. It is a "stunt," and the reason it is not used more frequently is that it is difficult to accomplish successfully.

Notes on Offset Printing

By S. H. HORGAN

Offset Reproductions With Art Quality

W. J. Wilkinson, of the Zeese-Wilkinson Company, Long Island City, New York, has favored this department with some exhibits of work he is doing by the offset method in single, double, and quadruple printings that possess an art quality that is quite unusual. A landscape with a light buff background is particularly pleasing. The delicate tint changes the offset print from ordinary offset printing to an art print.

Another Stripfilm Negative Paper

From the Typary and Typon Corporation of America come small samples of its Stripfilm paper, non-strip paper, and celluloid film. They all show the density required for photomechanical purposes. The negatives are sharp and crisp and were developed in a yellow light—indicating that the exposures are about that of a wet plate. The stripfilm strips dry and can not be squeezeed down to a flat or stripped into a combination negative as a wet film is handled. These goods are made in Switzerland, but are said to keep well. For offset photographers the use of paper negatives is sure to come into extended use. In fact, if an offset photographer began with paper negatives it would be difficult to induce him to go over to collodion and silver bath, providing that paper negative material proves reliable.

Halftone Camera for Poster Work

"As a faithful reader of your photomechanical notes for many years I write for the first time to ask if you would help me out with a suggestion. I am offered a position with an offset house that wants to do large posters in coarse halftone. I want to know first whether I should undertake to make these large halftone negatives through a special coarse screen or by projection from small negatives?"

Answer.—This would require more space for reply than can be given here. It being a timely one, just a few points are suggested: First, remember that your principal enemy in this work will be vibration. As the whole island of Manhattan vibrates, this work will be more successful if carried on in the country. Second, projection from small negatives, or positives, is the better plan for making large and coarse halftone work. Third, by making the darkroom the camera, with the lens in the partition, you can do this work in a most practical manner. Fourth, instead of using sensitized wet or dry plates, you might take advantage of one of the makes of sensitized papers or films on the market which can be exposed on an easel in your camera darkroom. To go about this in a business-like way you should draw up plans and specifications for this project and submit them to an experienced photomechanical engineer before taking the first step.



By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

High Gloss Finish

"Under separate cover I am mailing you sample of a cover which I ran for our monthly magazine. The process work was printed on a fast cylinder job press, while the front cover was run on a cylinder press with fly delivery. My idea was to run a gloss on the front cover after the colors were off, using plate which was used for the blue. I did not get the results expected, as you will see on sample A. Sample B was run same as A, except that I laid it out so as not to come in contact with other sheets in delivery. Slipsheeting would not help, as fuzz would stick on varnish; oiled sheets were worse, as the oil showed on the varnished sheet after it had set awhile. What can I do to get the results sample B shows? I used a good grade of gloss paste."

Answer.—If a gloss paste or varnish must be printed over a flat blue ink on a large solid, a conveyor of the endless belt type may be attached to the press. The fly deposits the sheet on the belt, which carries it slowly far enough to allow the varnish to set before dropping it in a shallow rack, slotted for air. For this work glassine paper, neither fuzzy nor oily, makes a good slipsheet. The low piles of sheets in the shallow racks are jogged up at intervals to avoid sticking. Were it practicable, the covers should be sent to a finishing concern for varnishing under favorable conditions. The next best way is to submit sample of paper to your inkmaker and have him prepare two blue inks, the first a mere tint in color but with excellent coverage, to serve as base and to stand up on the surface of the paper to serve as priming color or ground for the second blue to be printed over it. The second blue should be a strong gloss blue. In this way you will get a high finish on the job on a fly delivery press, but you will have to watch it closely.

Perforation Cuts Drawsheet

"Enclosed find a copy of a job which I am submitting for information in regard to the proper tympan to use so the perforating rule will not cut the drawsheet. The first few thousand impressions ran fine, but then the tympan was all torn up and had to be replaced, which was aggravating. The tympan consisted of four sheets of heavy ledger. Underneath were three cardboards of light weight. Tell me the proper tympan, drawsheet, and packing to use."

Answer.—Glue a strip of printers' one-point brass rule on the sheet of packing next beneath the drawsheet opposite the perforating rule. On the under (reverse) side of the drawsheet opposite the perforation glue a strip of bookbinders' linen tape (Holland cloth). Reduce the packing opposite the perforating rule to compensate for the brass rule and linen. Level up the perforating rule by means of underlay so that you can perforate with minimum impression.

Position of Quoins in Cylinder Form

"Thanks for your answer to my query regarding the position of quoins in the form on a cylinder press. Inasmuch as you have decided against my conception of the position of these quoins, I consider your answer a victory in my case,

because I notice in your letter that you base your claim on the quoins to the grippers on a possibility that the form is not type high and the cylinder is overpacked, so that the cylinder bearers are not firmly riding the bed bearers and a drag is caused. Of course, this is an abnormal condition under which no form or packing would stay in place, even though the shoulder of the ink table should make a stable straight-edge for the form. If the form contained electrotypes or zinc original plates, they would be very apt to rock off the block under these conditions. I agree with your suggestion of the poor policy to register on the press outside of moving a lead or two. This condition is very good in theory, but does not always work out in practice, especially on blocked electrotypes with

shoulders and blocks that vary in size. Even though you were going to move a block in the form a lead or two, it requires the unlocking of the entire form to get to that block. It is the variation in the re-lockup when you break the solid end of the form, which should be the gripper end, that throws the entire form out of register every time the form is opened. If a block or electrotypes in the back end of the form that contains forty individual plates for register is to be moved a lead in two directions, your method of placing the quoins at the gripper end of the cylinder would mean that when you opened the quoins you would throw the entire form out of register in order to get down to the one plate that is to be shifted. In tightening up the quoins, every block must go back into its same position or there will be more plates out of register after this block is moved than there were before the form was opened. My suggested method of registering this same condition with the quoins at the back of the form would open the form only as deep as the block which required the shifting. The gripper end of my form would always be intact and would not be thrown out of register when I opened the form to shift one plate for register located at the back of the form. My method of registering forms on the press is to pay most attention to the gripper edge of the form, and once I have the gripper row of plates in register I don't experience any further trouble in registering that particular row, because my quoins in that row are not again loosened so as to throw the plates out of register. The method of placing the quoins in the gripper edge of form necessitates throwing entire form out of register every time one single block in form is to be registered."

Answer.—It is a debatable question. Local conditions have influence. In the modern plant, efficiently operated, the forms



Eugene St. John

are sent to press so that the pressroom force can make ready and print with minimum delay. Under such conditions a lead or two is about all the pressman has to move and with the quoins at the gripper edge and a stable straight-edge support in the shoulder of the ink table a tight lockup is not needed, the quoins may be marked and re-lockup is easy. With quoins at the back end you are locking up against bed clamps and between the tight lockup required of quoins and the clamps, spring is likely to result. Time is the acid test, and the long runs tell which position is better for the quoins.

Liquid Celluloid Varnish

"Is liquid celluloid varnish used as a substitute for the older oil and spirit varnishes?"

Answer.—To a rather limited extent this process is still in the experimental stage. Celluloid varnish or pyroxylin may be obtained from E. I. du Pont de Nemours Company, Wilmington, Delaware, and the Pittsburgh Lacquer and Chemical Company, Pittsburgh. As the pyroxylin dries very quickly, it clogs the regular varnishing machine, but works well in sprayers and air-brushes. Acme Gear Company, Philadelphia, makes sprayers. In the use of celluloid varnish in the printing plant the fire hazard must not be overlooked.

Color in Ink Stains Sheet

"We endeavored to use a sepia ink and spoiled a considerable amount of stock. The sepia apparently acted about the same as other ink while going through the press, and showed no signs of offset on the drying racks when the job was finished. Next morning, however, we found all the run in the condition of the enclosed sheet and were obliged to scrap it. Can you give us any idea of what caused this? We thought that since the stacks retained a considerable amount of heat from the electric heater and were piled about four hundred sheets high, it might be the combined heat and pressure that drove the oil out of the ink, and yet this same combination had no such effect on other ink."

Answer.—Unless the specific gravity of the pigment and the viscosity of the varnish vehicle of the ink are balanced and sufficient drier added to overcome the non-drying tendency of the dye color in this sepia, which of itself would never really dry and retard the drying of linseed oil varnish, the dye color filters through the paper overnight and appears as a stain on the reverse of the sheet. This frequently happens with inks containing oil-soluble dyes. Use a stiffer varnish and more drier.

Imprinting Paraffined Bread Wrappers

"Enclosed you will find a bread wrapper used by local bakers to wrap their bread. The statutes have been changed; it is now required that the net weight of the loaf be placed on the article. The local men had a quantity of these wrappers without the weight on them. It appears that the wrappers were printed and then waxed, as we could not get the ink to dry. We used the common bond ink and combination, but had no drier to try. As a last resort we printed a number of stickers on gummed paper, and these are to be stuck on the bread. I am writing you to find if it would be possible to get a special ink to print this sort of paper if the occasion ever arises again. I would also like to know if there is any way of making stereo-type mats on a Gordon press that won't be injurious to the face of the type by too much impression."

Answer.—When the wax is in a thick film, printing ink can not be made to dry, but on a thin film the addition of an ounce or two of cobalt drier to the pound of bond ink will often enable the ink to dry. In order to make mats on platen press the platen should be squared to form for the thickness of mat used and the press turned onto the impression slowly by hand to feel your way along.

Localized Watermark

"In your February issue, on page 789, in an article dealing with private watermarks on paper, you state that this watermark can be localized to an exact position on the cut sheet. I was under the impression that, due to the stretch or shrinkage in the paper after the watermark or dandy roll had been put in, there was considerable difficulty in obtaining actual localization on the cut sheet, but your remark apparently would lead one to believe that this trouble has been overcome. I shall be glad if you can advise me what method is used in order to obtain exact localization."

Answer.—Localization is secured by operating the paper-making machine below speed and using extra care in slitting and cutting. We did not state the watermark is exactly localized, but it can be had without more than a pica variation, which we must concede is very creditable, since the paper-cutting machine of the printer, on the average, varies as much. A charge of one cent a pound is made for localization.

Wear on Edges of Highlight Plates

"I am sending you a sheet, one side of which is the start of the run; the other is after 10,000 impressions. The plates have been gone over carefully with a micrometer and the rock taken out. They did not vary three-thousandths of an inch and a careful makeready was made. The press is two years old. The press erector reset the cylinder a short time ago. The press gutters on the center margin and bumps as it leaves the impression. I can stop that by putting oil on the tail end of the bearer, but that is not right. Was just wondering what it would look like after 50,000 impressions."

Answer.—You will find it helpful to chamfer the edges and cut away the edge itself about two points in the same manner as you would treat a vignette edge. The form should be .918 inch high throughout, the bed bearers the same height throughout and not under .916 or over .918 inch, and the sheet printed should not be more than .003 inch above the cylinder bearers. You have a slur on the rule border, and this indicates the adjacent plate may be too high. Do not put oil or anything else on the bearers, but examine the register rack and segment and the air for the cause of the bump, first making sure every unit is type high and the cylinder not overpacked.

Halftone Plate on Bond Paper

"I am enclosing a sample of a cut printed on a platen press. The cut was ordered specially made for bond paper, a sample of which was submitted. The proof from the engraver was quite perfect. I have not been able to duplicate the proof, however. The ink dealer stated only regular bond black was needed, which I have tried. I experimented with bronze blue and job black, alternately mixing them with the bond black. The rollers are not in the best of shape, but are soft and take the ink well. The cut is in a form by itself. A heavy impression does no good."

Answer.—Level up the impression first with patches of thin tissue, .001 inch thick. Next pull an impression on French folio or on 17 by 22—13 bond. From this sheet cut all the highlights and reinforce the intermediate and solid tones with patches of onion-skin tissue, 17 by 22—9. Paste this skeleton sheet in register on a sheet of the packing. Next pull an impression on two or three ply tagboard. Cut this entire impression, with the exception of a lead's thickness on each edge, from the tagboard and paste in register over the skeleton. The result should be a satisfactory print if you are carrying enough squeeze with platen and packing. If not, increase the packing or advance the platen. Use bond black straight or toned with bond bronze or reflex blue. Carry more ink than on your sample. The tagboard takes the extraordinary impression from the edges and puts it inside of the edges where it is most needed.

A Continuous Dimension in Color Work

By H. E. SAUNDERS*

The Sampson-Matthews Press, Toronto



COLOR is to the printer a means of giving expression and individuality to abstract ideas in much the same sense as the artist interprets his ideas on a canvas. It is at once a graphic flowing over from confining bonds of monotone and the permanent glory of printing as a craft. Color and color pigment were known ages before Newton succeeded in decomposing the rays of a pencil of white light, and proved through the medium of a prism that each color had a wave length, and that the major recognized shades arranged themselves in definite order, which he called the spectrum. Popular science endeavored to prove that color sensations were bound with laws governing musical sound waves, but experiment has proved this but a pretty thought.

The practical manufacture of ink, in its various colors, is by the very nature of things anything but orderly, as the basic elements entering into it are of wide variety, many from distant climes, some from mines in the earth, others the by-products of the coke oven, and all contributing to an infinite variety of beautiful shades.

To the ink manufacturer and his painstaking research goes the credit of leavening these earth-wide elements in ink that must contain all the virtues of printing well, uniformity of strength, width of range, and choice of shade as dictated by counterparts in Nature's flower garden, and capable of accommodating itself, in a physical sense, within wide limits to temperature and paper; in addition it must be nonfading, alkali, acid, and chemical proof and permanent. That all these virtues are impossible in all colors is no reflection on the manufacturer, the wonder being that he has been able to keep pace and turn out as uniform a product as is obtainable today.

The printer, or as I prefer to call him, the colorworker, who avails himself of the many legions of colors, shades, and mixtures, knows little or no security in predetermined results. In order to make or match harmonious color schemes, he must resort to mixing various inks, a quantity of white, a little maroon lake, a touch of ochre or black, and so on until the desired shade is reached.

He may, or may not, have added a color that chemically disagrees with the others. If the strength and shade is successful, the cast right, and the color lays smoothly, all is well.

After years of pyramided experience, however, the printer can never feel sure that the morrow will not produce a tale of ink powdering off, or ink crystallized so hard as to prevent successive printings, an ink that has "dried in" to a different and disappointing shade, or the vanished hope of a re-mixed tint that did not match the balance of the run.

These things are accepted, or fought against, in a philosophical manner, or written off as spoiled work, with a silent prayer that the next attempt will be what is required. The reason is not hard to find, as every color is slightly different in some basic respect to its neighbor.

With such a condition in mind, many a serious attack has been made to standardize, minimize, or remove some of the uncertainty, and in this connection the author submits a system that can be put into practice by any printer and is suited to every need, using his own pet inks and any colors that he may choose, which will positively give the following results:

Enable a colorworker to know precisely ahead of time how near he can come to the exact shade and brilliance of

the color that is sought, although he may never previously have mixed or analyzed that color; tell the colormixer the exact proportion of each ink necessary for making the mixture; confine the mixture to two components and determine exactly what these components shall be in order to obtain the desired shade; tell ahead of time the degree of mottle or smoothness that may be expected; also if this mottle will be further corrected if the color is strengthened or weakened; permit the examination of an ink, in cross-section as it were, making easy a comparison of the tinctorial strength of any ink, safeguarding against purchasing an inferior quality, or what is known as a "filled" ink. The resulting mixtures may be stored on the ink shelves with the knowledge that they are all standard and easily put together again.

The scheme resolves itself into an ink sample book on entirely new lines containing one, or at most two, printed specimen sheets for each color.

The color sheets, as used by the author, are specimens printed from a solid tint block, twenty-seven inches long by six inches wide; paper used, twenty-eight inches by ten and a half. Three paper stocks were used — each stock being subsequently bound in a separate book, each book containing exactly the same shades, paper being the only difference.

The "continuous dimension" and the exact proportion of each specimen are obtained by dieing out a quantity of cards as shown in the diagram. This card was thirty-two inches by six inches by thirty points thickness, into which is cut the two wedge-shaped openings so placed that the wide end extends past the diminishing end at least one and one-half inches.

The two wedge-shaped openings, if placed together, would form an opening of even and equal dimensions. This template, or stencil, is placed on the ink plate of a thoroughly clean cylinder press, and with a straight-edge charged with color, drawn across the top of the card, a perfect wedge of the strong color is smoothed down in one of the openings.

In other words, the thickness of the card is used to place a predetermined amount of ink on the ink plate and use the shape of the opening to confine the amount of this color in an ever diminishing quantity.

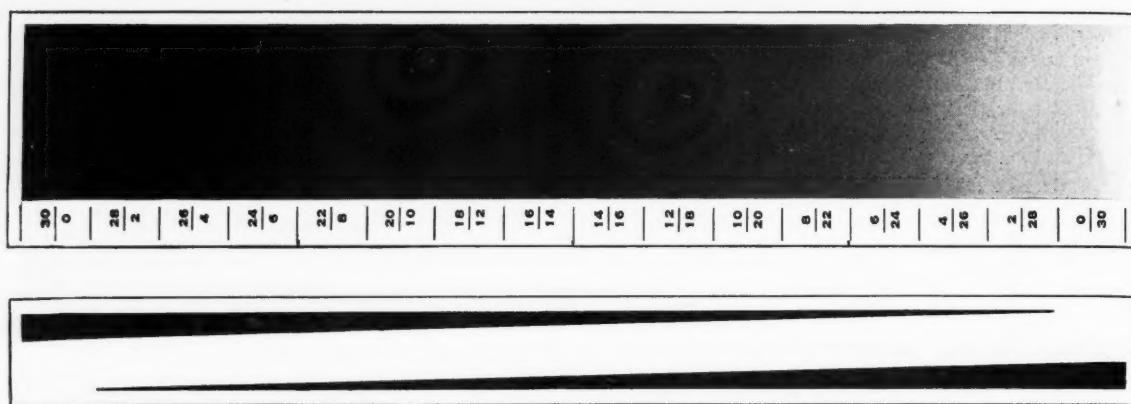
Repeat the operation, similarly using tint base in the other wedge. The stencil is now carefully removed, leaving two distinct, well measured and exact portions of ink on the ink plate, which are now distributed, first closing down as far as possible the lateral distribution of the press. Then the sheets are printed.

Each color sheet will show solid dark color at one end and through a "continuous dimension" will show every possible shade of this color, clear through to white at the opposite end. A scale of values is plotted on it by printing dividing marks on the sheet. Thirty-two divisions were found to be a handy and easily divided basis, numbered from 30/0 to 0/30. This gives the ink quantities in parts and permits writing the colors in formula as, say, magenta base $\frac{1}{2}$, showing six parts of dark color and twenty-four of base, so that at any selected place the exact quantity of the two inks, necessary to produce the shade, is given.

Any color shown involves but two inks, making it impossible to go astray, cutting off absolutely the ever present desire to add a little to this or that, to "match" the hoped-for shade.

Do not think this means poverty in selection, as few experiments will show an absolutely astounding variety, many of them unsuspected by even critical and experienced colorworkers. The scheme, in a great measure, is a direct assistance

*From *The Canadian Printer and Publisher*.



Illustrating the color values obtainable and the proportion of each ink of any given shade. The lower illustration shows how the control stencil proportions the quantities of ink.

to laying a color smoothly, as one of the difficulties met with in this connection is the inability of the pressman to recognize a mixture lacking in tinctorial strength and the subsequent crowding on of too much color to obtain a color value that is spurious with all the attendant troubles in its train. The proportion of the shade is already worked out and the proof is self-evident in the sample book, it being but necessary to pick the tint wanted and get it by mechanical precision.

The implicit confidence that can be placed in this method will urge the careful worker to greater care in clean presses, standard inks on shelves, and a general dumping out of nearly all the "dope" shelf fetishes.

So far only white has been mentioned as the corresponding color against the darker color, but yellow, light shades of amber, or any other, may be worked against orange, dark blue, etc., resulting in wonderful shades; in fact, there is a decided thrill in being able to bisect a color in this manner. As the ever changing tones are a continuous revelation, this is more gratifying when it is realized that these tones require a definite rule for mixing, thus reproducing any tone desired.

Extreme care must be exercised in the choice of the tint base, because here is the pivot of success or failure in the smoothness of result. It is possible to obtain a base that will give uniform results on coated, suede coated, and supercalendered book. Such a base will support smoothly every range of tint, particularly through the middle tones where the governing influence of the deeper color becomes diminishingly less.

When using other colors than the tint base, the pressman will experience an active demonstration of some inks that will not agree with others, while individually they may be quite familiar and pleased with their performance, yet when forced to mix they quite frequently crawl, curdle, and exhibit many evils that spell trouble. When this occurs, do not prove them, and so avoid trouble in the future.

If the dark color selected for a specimen crowds down far into the light end and it is desired to show more of the middle tones, it may be accomplished by mixing a ten-to-one mixture of the dark color and using this in place of the pure color. This results in an apparent magnifying of the middle tones, the numerical proportion being found like the others.

A suggested list of specimen colors to give a good range might include the following: Deep imperial green, medium imperial green, light imperial green, purple red, purple blue, magenta lake, peacock blue, reflex blue, bronze blue, Vandyke brown, maroon lake, fire red, cherry red, Persian orange, English vermilion, scarlet red, dominion red deep, Buckingham blue, olive green, blue-black, burnt amber, raw amber, burnt sienna, raw sienna. These colors use tint base as a counter color. The following colors may be paired: Burnt amber and

deep imperial green; magenta lake and deep imperial green; magenta lake and reflex blue; raw amber and bronze blue; Buckingham blue and lemon yellow; maroon lake and medium imperial green; Persian orange and lemon yellow; magenta lake and lemon yellow; imperial green medium and halftone black.

The Printer Who Makes Good

By GEORGE W. TUTTLE

There is not a shadow of doubt that all printers are promising men, but all printers do not make good. Alas for the printer to whom a promise is not a note, payable at the Bank of Time—and no three days grace allowed! There is my friend S—, the merchant. J— & B— Print Shop had promised his dodgers for 7:00 A. M., Tuesday. Boys all engaged for distribution! Cash register longing for a full meal! Clerks growing fat and lazy! Trade in its sere and yellow leaf!

Well, the dodgers were not ready on time! S— went up in the air! Boys shied stones at his windows! Office cat left for No-Man's Land! Bargains became barnacles! Prospective customers were side-tracked by the Universal Emporium, my friend's competitor! J— & B— wonder why business is so dull!

Just across the way the presses of their competitors, T— & W—, discourse merry music. They do not promise in haste and repent at leisure. Customers keep coming and keep smiling. Business grows by leaps and bounds. There is always something new at their print shop; new printing contracts, new press, new pressmen or compositors—yes, and new bank deposits.

This is only what we might call a natural sequence—there are no business miracles nowadays. T— & W— keep their promises—save as prevented by unforeseen happenings—regardless of trouble or of expense. The promises of J— & B— are kept by their customers; kept as a solemn warning, and also as a bit of paving to pave the road to oblivion for the business of the firm. An unredeemed promise is about as satisfactory as a tamale that is all husk!

This saying, "I'll try to have the work for you at eight o'clock," may be a cheer-bringer or it may be only a subterfuge—it all depends on the printer. He may marshal every energy as a general marshals his soldiers for the fray, or that "I'll try" may be but a figure of speech that costs nothing and is worth just what it costs. The customer who hangs his hopes upon it may soon have an uncontrollable desire to hang the printer! Printer personality has its inning from sunrise to sunset. The best man—the man with conscience, initiative, courtesy, and ambition—comes in a winner. Success never comes by chance; it is a result—an earned result!

THE OPEN FORUM

This department will be devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred save personalities and sophistries. Obviously, the editor will not shoulder responsibility for any views advanced.

Consistency, Thou Art a Jewel

To the Editor:

PHILADELPHIA.

Meaning no disrespect to old age, I have previously expressed the belief that Mr. Horgan's belated claim to the invention of halftone is the child of his later years. A colorful and incontestible verification of this theory is offered in an article by Mr. Horgan himself on page 437 of the June issue of *THE INLAND PRINTER* for the current year. There is shown a very bad reproduction of a portrait plate made by Baron von Egloffstein in 1868. Although it is made through a ruled screen, Mr. Horgan declares that it is no halftone, for to admit that it is one would obviously invalidate his own recent claim to the invention.

The fact to which I draw attention is that on page 38 of *THE INLAND PRINTER* of October, 1894, Mr. Horgan exhibits a better reproduction of precisely the same subject, the inscription being "A Halftone of Thirty Years Ago." That this is no mere slip of the pen is made certain by the fact that the whole article, running through two issues of the magazine, is written to give von Egloffstein unqualified credit for the invention of halftone and the ruled screen, even suggesting that his "wavy line" screen was in some respects superior to the straight lines later in general use.

In the more recent article (June, 1927) von Egloffstein is damned with faint praise, a fate shared by William A. Leggo at the hands of the same writer. Both these men made superb halftones which many years antedated the crude experiment of Mr. Horgan in 1880. Those of Leggo I have recently shown in these columns, and in the near future I will offer some beautiful von Egloffstein prints which will give the readers a fairer idea of what he accomplished.

That the process developed by these true pioneers proved eventual failures is no reason for assuming that their work was not halftone. Mr. Horgan was of this opinion in 1894, which of course was prior to the time he decided that he himself was the inventor.

At the risk of making too many points in a short article, I must correct two more of Mr. Horgan's major statements. He says that Ives, who is generally recognized as the inventor of the halftone process now in universal use, first publicly announced his method in 1898, years after others had successfully worked it out. The Proceedings of the Franklin Institute for 1888 will disclose that he publicly explained his final process in that year, which of course places him in a vastly different chronological position.

My last point is that Mr. Horgan has in a number of instances claimed that on a visit to Ives in 1882 Ives admitted receiving his inspiration from the Horgan halftones appearing in the *Daily Graphic*. This is so obviously untrue that Mr. Ives has never taken the trouble to refute it; but since these columns will doubtless be an important field for future historians of the halftone, I feel the point should be so disposed of as

to leave no doubt. Ives made halftones by his first process at Cornell University in 1878, two years before the two, and apparently only, Horgan halftones appeared in the *Graphic*. Verification of this may be obtained from affidavits in the United States patent office. Neither could Horgan's use of the Leggo ruled screens have offered Ives any ideas on the use, in 1882, of the ruled screen. Ives was then continuing the manufacture of halftone plates by his early method without the use of a ruled screen. It was fully three years later that he worked on his sealed screen and devised the now universally used scientific system for its use.

WILLIAM T. INNES.

More About "Where Halftones Began"

To the Editor:

ORANGE, NEW JERSEY.

William T. Innes, printer, Philadelphia, has an article in *THE INLAND PRINTER* for June mistitled "The Truth About the Halftone Process," when it should have been "Untruths." It proves that Mr. Innes can not distinguish a line reproduction of a halftone from an original halftone, and his advisers are leading him astray.

In proof of this I will only refer to his libelous statement, last half of first column, page 424, in which he accuses me of deceiving your readers by printing in the April issue, page 67, "an up-to-date, recently made, first-class halftone, done in single-line by the 'optical V' process of Ives," instead of a line reproduction of a halftone made in 1880 which it purported to be. Mr. Innes adds: "That it is a new job from new copy is amply proved in many ways, most obviously by the new plate showing more of the picture than the old, to say nothing of the vastly different quality! An audacious joke in the inscription tells us it is a pure halftone. True enough."

The facts being, as every reader of these articles understands, that the illustrations are line reproductions in all cases except the Philadelphia poster on page 439, which is a reduction in modern halftone.

On June 10 Mr. Innes' attention was called to his libel and he was invited to see the crumbling proof of the 1880 halftone and its line reproduction which he claimed was an "up-to-date, recently made halftone . . . a new job, from new copy," etc. Mr. Innes refused to do this or send an expert to New York to see the exhibits. He writes on June 14:

I acknowledge your telegram in which you decline to send the Horgan print to Philadelphia. This makes little difference anyhow, because regardless of what it might be, the fact would not be altered that the reproduction shown in April is not what it deliberately conveys the impression of being. That is, a copy of the illustration as it appeared in the *Daily Graphic*. I stand on that.

After very carefully going over the matter with my attorney I decline to make either public or private retraction. I am not seeking trouble, but if Mr. Horgan wishes to meet me before a Philadelphia jury and oppose the opinions of our leading photoengravers here, he will find me ready for him.

As there can be no satisfactory answer to the points I have raised in my article, a gesture of having sued me will no doubt be the best available substitute. Very truly yours,

(Signed) WILLIAM T. INNES.

John Clyde Oswald, ex-president of the New York Typothetae, who has been assisting Mr. Innes by research in the New York public library, was shown the proof of the old halftone of 1880 and its line reproduction, page 67, April INLAND PRINTER, and after studying them carefully with a microscope wrote at once to Mr. Innes and sent me a copy of the letter, part of which reads as follows:

Dear Bill:

I have the copy before me. It is a framed proof of the original single-line halftone, and the reproduction is a line, not a halftone reproduction. That part of your statement, therefore, is in error. The reason more of the picture shows in THE INLAND PRINTER than in the *Graphic* is that the plate was trimmed down to fit the space in the *Graphic*.

Mr. Horgan assures me that if you contemplate coming over any time in the near future, he will be glad to show you the copy.

With best wishes, I am very sincerely yours,

(Signed) JOHN CLYDE OSWALD.

The exhibits were shown to Adolph Schuetz, president of the Sterling Engraving Company, New York, who for three terms was president of the American Photo-Engravers Association. Mr. Schuetz examined the 1880 halftone and the line reproduction and sent me the following letter:

NEW YORK, June 16, 1927.

Mr. Horgan, THE INLAND PRINTER, New York.

Dear Mr. Horgan: After examining the copy and the print in THE INLAND PRINTER, page 67, there is no question in my mind that the print is a (line) reproduction from the copy. To prove that the copy is reproducible, I have made a line plate from your original (halftone of 1880) copy, proof and plate of which I am enclosing herewith. With kindest personal regards, I am yours truly,

(Signed) AD. SCHUETZ, President.

The exhibits were sent to Arthur Fruwirth, 54 Hoyt street, Brooklyn, author of "Ratio Tables and the Theory of Halftone, 1926," whose articles running in *The American Photo-Engraver* are the most scientific examination of halftone principles thus far written. Mr. Fruwirth sent the following report: Stephen H. Horgan, Editor Photomechanical Methods, THE INLAND PRINTER, Orange, New Jersey.

Dear Mr. Horgan: You sent me a proof of "Capture of Major Andre," which you claim was made in 1880; also a photostat copy of a similar halftone which appeared in the New York *Daily Graphic*, September 23, 1880.

I have examined both the original old halftone proof and the photostat copy with a microscope and by micrometric measurement and am prepared to testify that the line reproduction of a halftone published in THE INLAND PRINTER for April, page 67, is identical with the original halftone published September 23, 1880, in the New York *Daily Graphic*. The lines and dots that make up shadow detail are precisely the same in both photostat and reproduction. The halftone in the *Daily Graphic* was trimmed on three sides to fit a space assigned to it in a double page.

I question if any photoengraver living, given a line or cross-line halftone screen, could make a single-line halftone to compare with the proof of the "Major Andre" which I have before me.

Believe me, Mr. Horgan, I am, with kind regards, yours,

(Signed) ARTHUR FRUWIRTH.

The affidavits of the photoengravers who made the line reproduction of a pure halftone, "Capture of Major Andre," on page 67, made in 1880, are available at any time, as are any exhibits used in the articles, "Where Halftones Began."

Before closing I want to acknowledge my indebtedness to Mr. Innes for including in his article, page 422, a reproduction of "Shantytown," published March 4, 1880. It is the first published pure halftone, and this is the first time INLAND PRINTER readers have had an opportunity of seeing it in its entirety.

I must also thank Mr. Innes for saying of my "Major Andre" halftone, "It is an up-to-date, first-class halftone in single-line by the 'optical V' process of Ives." To make this statement absolutely true he should have added: Made several years before Mr. Ives said: "I soon realized the theoretical possibility of using a screen for negative making in such a manner as to obtain an optical substitute for my mechanical V line." This Major Andre halftone was made six years before Mr. Ives made a sealed halftone screen, after which he made regular halftones.

S. H. HORGAN.

Ives Replies to Horgan

To the Editor:

PHILADELPHIA.

Mr. Horgan, on pages 269-270 of the May issue of THE INLAND PRINTER, in a further attempt to discredit me in the minds of your readers, quotes several false and presumably malicious statements made by others of his own ilk, and caps the climax by saying that one Otto Pfenninger gives me my just dues by saying, "The Ives Chromoscope is Mr. Ives' only credit; it is the commercialization of Ducos du Hauron's and Cros' invention."

This was a spiteful slander by a man of no attainment or authority, and is best answered concisely, as it bears on the subject of color photography, by quoting Sir William Abney, in the eleventh edition of the Encyclopedia Britannica (pages 500-502), as follows: "Ives' Process. A practical plan of producing images in approximately the true colors of nature. . . . This plan was scientifically and practically worked out by F. E. Ives, of Philadelphia." Also, "Ives was the first to show that a transparency displaying approximately all the colors in nature could be produced on the same principles." Sir William Abney, an eminent scientist and the author of text books on photography, knowing that unsuccessful attempts had been made by others along similar lines, followed the custom of crediting to the man who actually "delivered the goods."

Hamburger, whom Horgan quotes gleefully, was actually using a process substantially my own, and infringing two of my patent rights on color cameras.

Mr. Wall's persistent anti-Ives propaganda, extending over several years, has become notorious, and is equally unseemly. Patents which he declared were invalid by anticipation were afterward purchased by the Eastman Kodak Company, who placed a high value upon them.

I also note that Mr. Horgan's charge that Mr. Innes has made misstatements is a general one, with no specific examples given and supported by references. This is contrary to the editor's demand for facts with proofs. Mr. Horgan has also in the past accused me of making misstatements, when I had been guilty of none.

F. E. IVES.

New "Features" Interest This Reader

To the Editor:

MIAMI, OKLAHOMA.

I have been much interested in studying the face of E. M. Keating in the last few numbers of THE INLAND PRINTER. How the old boy has changed since I knew him a number of years ago. From a close study of his face he looks as though the wear and tear of answering questions in regard to squirts on the "Merg" has worn him to look like a capital matrix as it travels its lonesome length along the distributor bar.

You have hit it by putting on the department "How to Do It." I have taken THE INLAND PRINTER more or less ever since Mr. Boss first started the publication when Shepard & Johnson were in business as printers, and have read many articles by artists who thought they could tell the printer how to do it; but they never appeared to get anywhere.

ARTHUR H. PHELPS.

A Printer in Cap and Gown

By V. J. GRALBO



JOHN HENRY NASH'S life has been guided by an ideal. Early in his career as a printer the love of fine books inspired him with a desire to emulate the master printers of former generations. His education and his association with beautiful books gave him early an appreciation of those who had worked with type before him. He concluded that to become a great master printer it was necessary to work with hand as well as brain. During his apprenticeship he was fortunate in being drilled thoroughly in the mechanics of type composition, which enabled him in later years to produce those magnificent rule schemes that are at once a delight to the eye and a marvel as problems in harmony of line and proportion. To a printer, the ingenuity and accuracy of these hand-cut rule schemes are a source of wonder. The patience and the precision required to produce one of these is seldom found in a printer, but to Mr. Nash it has become a habit and a joy.

Bruce Rogers has always marveled at this accomplishment of his able contemporary and has expressed to Mr. Nash the hope that he will never cease to use rule—commonly called line-borders—in his books.

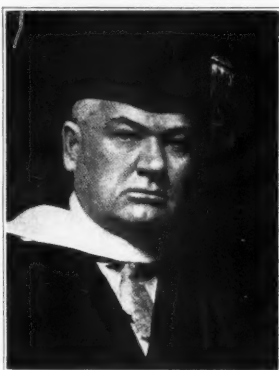
The best examples of this type of ornament are found in Edgar Allan Poe's "Tamerlane" and Percy Bysshe Shelley's "Adonais," two books which Mr. Nash has printed for William Andrews Clark, Jr., of Los Angeles. These books were in the Beverly Chew Library and brought in the recent sale in New York city \$220 and \$200 respectively.

The many broadsides which Mr. Nash has printed at intervals between books are more elaborate in rule design than the books. Many of them are exceedingly complicated and are treasured by collectors.

It was Theodore De Vinne who most impressed Mr. Nash with the necessity for close application to composition with his own hands. Calling Mr. Nash into his private office one day,

he told him that he had sent for him to tell him that he must never lose sight of the need for personal contact with the implements of his trade if he hoped to succeed as a printer.

Ability to produce fine books requires development. It was in January, 1916, that Mr. Nash concluded this probationary period and entered upon his career as a great master printer in a shop exclusively under his own domination. Here he allowed his ability the greatest latitude. The masterpieces—the great works of art in bookmaking—that have brought him enduring fame as an artist and a printer, as a lover of literature, have been produced in this printing office. Their production has called for close application on his part to both the general plan and detail. Type and paper have been sought and purchased in foreign countries and used here for the production of beautiful books. His Boccaccio's "Life of Dante"; "Silverado Squatters," printed for Charles Scribner's Sons; his own "Heathen Chinese" by Bret Harte with an introduction by J. C. Rowell, of the University of California, and Ina Coolbrith, the California poetess; "Some Letters From Wilde to Douglas," printed for William Andrews Clark, Jr.; and "An Anthology to California Poets," printed for the Book Club of California, are a few of the notable books from his press since 1916.



Dr. John Henry Nash

Some of the more recent ones include Elizabeth Barrett Browning's "Sonnets From the Portuguese," "Nicolas Jenson, Printer of Venice," "An Appreciation of James Wood Coffroth," privately printed for his son, James W. Coffroth, and Goldsmith's "The Deserted Village," just completed for William Andrews Clark, Jr. There are so many more that to mention them in detail would require a bibliography.

Mr. Nash is an extremely versatile person. He has studied letter formation and design as applied to typography. It was at his constant urging that the American Type Founders Company cut that notable type called Garamond. Like a great popular novel, Garamond has become one of the "best sellers." Mr. Nash had it in his possession as soon as cast and has used



Two Views of Doctor Nash's Library in His Plant on Sansome Street, San Francisco

it extensively. "Tamerlane," "The Heathen Chinese," and "An Anthology to California Poets" are set in Garamond, as well as "The Introduction to Moby Dick." Just now the typefounders, at Mr. Nash's request, are developing a new type face, which he will use in printing Dante's "Divine Comedy," as translated by Dr. Melville B. Anderson.

Mr. Nash early recognized the handicap of a lack of books of early master printers. He desired to study and to derive inspiration from them. This and the love of fine books have made him a collector, and he has indulged in the purchase of many precious volumes of incunabula. Among these are Jensen's "Eusebius," 1470, Aldus' "Hypnerotomachia Poliphili," 1499; a leaf of an original Gutenberg Bible, 1456; and a "Nuremberg Chronicle," printed by Anton Koberger in 1493. Some of the more modern books include a copy of "Gray's Odes," printed at the Strawberry Hill Press, a copy of which sold recently for \$3,900; the Kelmscott "Chaucer," and the Doves Press Bible in five volumes.

On June 15, 1925, the University of Oregon conferred the degree of doctor of letters on John Henry Nash in recognition of his attainments and art in the making of fine books.

Doctor Nash is now dean of printing of the Fine Arts Press at the University of Oregon. Once a year, under the personal supervision and direction of Doctor Nash, the students of the Fine Arts Press bring out a book which is a fine example of beautiful typography. For this work Doctor Nash devotes a month or more of his time at the university, besides presenting all of the fine paper which is used in the making of the book. The first book to be published according to this scheme is "Education and the State," by Prince L. Campbell. It was printed in an edition of one hundred and fifty copies and is a delight to the eye.

Mr. Nash's printing establishment is located in the heart of the printing district on Sansome street, and here is housed his splendid collection of incunabula and books from all of the best modern presses. Besides a fine general collection, Mr. Nash perhaps has one of the best collections of books *about* books in the country. These treat of all the arts of the book, ink, paper, type, decoration, etc. The library has become a mecca for bibliophiles and those interested in the finer aspects of printing. Daily it is visited by people to whom Mr. Nash's name has meant all that is fine and beautiful in the art of making a book.

Score Sheets That Score

By C. M. LITTELJOHN



ONE medium for the printer's message, or for any other direct advertising, is afforded on pads of bridge score sheets, which may be prepared and distributed to social clubs and other organizations where bridge is constantly played by the members. The fad for Mah Jongg having almost entirely receded in most quarters, bridge again has come into its own as a social and mental diversion. Bridge score sheets, therefore, are almost a necessity where this game is enjoyed.

In one of the exclusive yacht clubs of the Northwest, for instance, pads of score sheets for the playing of bridge, a constant pastime there, carry a neatly printed message of an electric refrigeration company, which in this manner reaches prospects at a time of relaxation or receptivity, and in an unusual manner. The printed message is on the face of the score sheet, with any other printed material or designs that may visualize the service of the advertiser, and does not interfere with the body of the sheet and the tables for scoring, plus the tabulated columns for entering the score.

Constantly before the members of this exclusive club, as well as at other places where bridge is played and the pads supplied, the advertising of the firm, which is also printed on the face of the blanks, is most effective. The name of the company in large letters can not be overlooked, nor can its copyright design or slogan associated with it. Even when games are not played such score sheets left idly about are silent advertisers that are always at work for the interests of the advertiser.

In similar manner such score sheets, with the usual group of directions and regulations, may be a useful medium for the business of the printer himself, or for a client in practically any line of business that may seek prospects among better class persons, or those who, among other things, divert themselves with bridge, or meet in exclusive circles or clubs where bridge is played.

Bridge absorbs a great deal of attention and time of many persons, and score sheets are required by the pound to keep track of the individual plays and the progress of rubbers.

Score sheets are of such a nature, however, that results may not be directly traced to them, yet they build good will, perform a service, and carry a definite message and potential appeal that perhaps can not be concretely measured. Score sheets score a number of points and honors for the printed message, when they are properly prepared and distributed, in such a manner as to make a real impression upon the players, and be silently absorbed as the game progresses.

Proofreaders Please Note

We'll begin with box; the plural is boxes,
But the plural of ox should be oxen, not oxes.
One fowl is a goose, but two are called geese,
Yet the plural of mouse should never be meese.
You may find a lone mouse, or a whole nest of mice,
But the plural of house is houses, not hice.
If the plural of man is always called men,
Why shouldn't the plural of pan be called pen?
The cow in the plural may be called cows, or kine;
But a bow, if repeated, is never called bine;
And the plural of vow is vows, never vine.
If I speak of a foot and you show me two feet
And I give you a boot, would a pair be called beet?
If one is a tooth and a whole set are teeth,
Why shouldn't the plural of booth be called beeth?
If the singular's this, and the plural is these,
Should the plural of kiss ever be written keese?
Then one may be that, and the two would be those,
Yet hat in the plural would never be hose.
And the plural of cat is cats, and not cose.
We speak of a brother, and also of brethren,
But though we say mother, we never say methren.
Then the masculine pronouns are he, his, and him,
But imagine the feminine, she, shis, and shim!
So the English, I think you all will agree,
Is the funniest language you ever did see.

—Typosium.



Something old and something new, something borrowed and something true

Lindbergh

Straight out across the enormous dome of space

*Goes the mad fellow, stalwart and alone,
Buoyed onward by a single motor's grace—
Onward and onward, like a great lost
wasp's drone!*

*From Newfoundland—the small gray fleet
below*

*Of fishers—reliantly he drives ahead;
Then all-enfolding fog, the grim, white floe
Round him weaves in vain the threats of
dread!*

*The miles trail on, miles of angry ocean pass
Beneath his view who lifts his eyes afar;
Nothing but shadows in a mirrored glass;
Thwarted danger—victory is his star!*

*Ireland and England, and a friendly fleet
Of airplanes rise, his homing course to
guide*

*Who dares the zenith of the skies to greet.
Taking all space and danger as his bride!*

*Paris, the lovely city, lies below—
And all the world lifts up a heart of joy;
Youth triumphs, though all prophecies of
woe*

*Have tried to outface America's smiling
boy!*

*One flying fool has won the world's applaud,
Who rose a thunderbolt to heaven's blue!
The flying fool! But fools are chosen of God
To do the deeds that wise men fail to do!*

—HARRY KEMP,
in *The Savings Journal*.

Equipment of a Modern Printing Salesman

IF a printer salesman followed all the rules and advice given by various authorities (sic) on how to secure printing sales, he would tote:

- (1) Calling cards, engraved.
- (2) Membership card in one or more luncheon or civic clubs.
- (3) Trick cigar lighter, half-full cigarette case, and as many clear havanas as he expects to make calls that day.
- (4) Index card file showing buyers' names, their hobbies, their office hours, and whether or not they have a brother-in-law in the printing business.
- (5) Special watch with gong attachment to enable him to record time spent with each prospect (for his report to the house).
- (6) Portable typewriter for writing instant copy for rush jobs.

(7) Pedometer to show distance covered during the day—to be checked by the sales manager each evening.

(8) Golden "Neversharp," Lifetime quill, and Ducoed colored pencils.

(9) Pocket size tin of water colors for making "visualized" dummies.

(10) Scale for estimating cost of engravings and plates.

(11) Agate and pica rule.

(12) Handbook on advertising and selling with special cross index on theories of direct-mail.

(13) Portfolio of printing samples produced by firm in the past nine years. All samples should be at least two years old, so that figures and data on results can be tabulated on left-hand pages.

(14) Samples of fancy cover paper, enamel stock, book papers, as well as six or eight bond papers in their range of weights and colors.

(15) Samples of de luxe printing done by any printer.

(16) Samples of offset printing even if his firm is equipped to do only letterpress work.

(17) Current issue of two or three advertising magazines to read while waiting for the prospect "in conference."

(18) Paper house price lists.

(19) "Estimator's guide for novices."

(20) One or more books on market analysis, surveys, and research.

(21) Daily expense reports.

(22) Blank form for submitting detailed estimates.

(23) Leather-bound order book, preferably loose-leaf.

(24) Season pass book for ball games when team is "at home."

A SUBSCRIBER to an Iowa paper, being displeased with some remarks made by the editor, went in to whip him. How well he succeeded is given in the editor's own words: "There was a blow; somebody fell. We got up. Turning upon our antagonist, we succeeded in winding his arms around our waist, and by a quick maneuver threw him on top of us, bringing our back at the same time in contact with the solid bed of the printing press. Then, inserting our nose between his teeth, and cleverly entangling his hands in our hair, we had him."

AMY C. PUTNAM, Washington: Thanks for your letter and the correction. Won't you contribute a paragraph or two for this department?

Review of Last Issue

NO sale is made until the customer is fully satisfied . . . until the next order is secured." Fred Black's opinions are worth digestion.

If you are an employing printer and do not belong to your local trade association, read over the Declaration of Principles of the North Side Printers' Guild, Chicago. The last paragraph is especially worth reading.

Do you budget your time? Few of us do and most of us should. Read what Will H. Mayes said on page 402.

The reason there is price competition in the printing industry is because there is not enough quality and service competition. Even if Art Peel's article is a bit "robot-truxtony," it's worth reading two or three times.

Didja ever work on a small town weekly? Well, no matter, you'll get a kick out'a J. R. McCarthy's article, and incidentally it suggests a bit of skull practice for your own business. Try it.

We are not putting out any blue ribbons this month. If we were, it might go to the article on page 412 because we really enjoyed it.

Howe'yu bettin' on 'Kid' Horgan vs. 'Killer' Innes? This is only the second round. It is a question of a boxer against a slugger. THE PILOT is neutral—so far.

Sign in a Logansport Restaurant

We sell
Near Beer Here
Because there is no
Real Beer
Near Here.

—H. GAFFNY.

Getting the Proofreader's Goat

*A top may spin that has been spun,
But a grin is never called a grin.
The words you speak have been spoken,
Still a nose is tweaked but never twoken.
What you seek is never soken,
And things that are wet are never wotten,
Nor can houses let ever be lotten.
The boy who swims may say he's swum,
Yet milk is skimmed and is not skum.
Nails may be trimmed, but never trum.
Fears may be dispelled, but never dispold,
While what you sell is therefore sold,
Even though what you smell is not smoled.*

(Eighth
Attempt)

The Pilot

FOREIGN GRAPHIC CIRCLES

By OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

ALBERTO SANCORSKI, London, recently received £300 for an exquisitely illuminated and richly bound manuscript volume produced by him. The text is Shakespeare's Sonnets and Songs, which was written on pure vellum, with fifty pages of illuminated borders, containing over forty miniatures inspired by passages in the text. Mr. Sangorski was once a jeweler, but gave up that trade to devote himself to the production of illuminated and specially bound manuscripts, some of which he has sold at high prices, in one instance £5,000.

PROBABLY the oldest wooden printing press in this country is one which was shown in operation at the Royal Jubilee Exposition in 1887 and was then over two hundred years old. After the close of the exposition it was presented by John Heywood to the Mechanics' Institute of Manchester. It is now the property of that city.

K. N. COLVILLE, in a critical examination of Caxton's works in the *Quarterly Review*, proves that this first English printer, to whom so much typographical homage is due, was also the first of the arbiters of English literary taste; that to him the press was only a means to an end, which was the spread of letters.

ANOTHER well known London type founder, Edward L. Shanks, has gone to the beyond. He was the son of a type founder, who had first set him to study the craft of the compositor, so that it might fit him better for the type founding business, at which he was engaged forty years.

THE London Society of Compositors has decided to sever its connection with the General Federation of Trades Unions. This connection cost the society some \$2,500 a year, besides involving it in difficulties with which it had no concern.

DESPITE discouraging economic conditions, 12,799 books (only 403 fewer than in 1925) were published last year in the British Isles. New books, as distinguished from new editions, actually show a slight increase.

THE Nottingham Typographical Society has issued a jubilee booklet entitled "A Centenary Souvenir: A Hundred Years Record of the Nottingham Typographical Society, 1826-1926."

THE London School of Printing now has a class for papermakers. Here the attendants gain knowledge of the difficulties with which the printers have to contend when using

paper. The various processes of reproduction are explained and demonstrated, and information given in relation to the qualifications of paper for the different processes. About two dozen students attend every Friday afternoon.

An association of printing craftsmen in London calls itself "The Pica Club." It has its meetings in the Victoria Hotel.

GERMANY

THE Leipzig publishing industry was insufficiently occupied throughout the year 1926. Owing to general depression in the first half of the year, purchases of books were slow and many book dealers had financial difficulties. Consequently the publishers did not receive the customary volume of new orders. Unemployment in the industry increased, especially at the end of the year. The public showed a preference for the cheaper books, the average price of books sold being estimated at about five marks (\$1.25). An encouraging sign was the improvement in the Christmas trade at the end of the year. The volume of holiday purchases is estimated by the book dealers' association at Leipzig to have increased by about fifty per cent in comparison with the previous year. Exports of books fell off by about five per cent. The principal decline was in orders from Poland, Danzig, Italy, and the Netherlands. A slight improvement occurred in the trade with Austria, Czechoslovakia, Scandinavia, and the Balkans.

IN the thirty-one years of its existence the Peblu-Werk Peter Luhn Company, at Barmen, has produced 240,000,000 picture post cards. Its collection of such cards embraces 125 series of six cards each. It is estimated the above output would fill 120 freight cars.

A PLAYING CARD manufactory in Altenburg has put on the market special playing cards for the blind. Various methods of embossed markings represent the four suits and the values of the spots and figures.

THE Bauer type foundry of Frankfurt has sponsored a movie film in which is shown the "evolution of a printing type," from its designing and engraving up to its casting.

IN OUR last December issue we gave some figures anent the size of the business of the Ullstein Publishing Company, Berlin. We must have gotten hold of some old statistics, for in a letter from that concern it furnishes information that the extent of its activities is much larger than we had stated.

Instead of using 3,000,000 kilograms of paper monthly, it used in October last as much as 4,400,000 kilograms (9,680,000 pounds), of which 4,086,696 kilograms were for newspapers and periodicals. Its circulation service has a force of 3,798, instead of 3,500, and it has house telephones to the number of 135, instead of 91; auxiliary telephone connections amount to 576. Instead of 55,337 square meters of floor space it has 70,550 square meters, of which 30,000 are in a new building in the Tempelhof Square. Its machine room has seventy-one newspaper rotary presses and sixty-one illustration rotary presses, and instead of eighty-five it has 103 motor trucks in service, as well as three airplanes and two motor-boats. For the Sunday edition of its *Berliner Tageszeitung* 1,600 stereotype plates are required. It is interesting to note that employment is given to 220 correspondents and that monthly 200,000 reichmarks (\$4,760) are expended for postage.

PALESTINE

A RECENT list shows that there are twenty-three publishers in Jerusalem and Tel-Aviv, which would indicate that book production has become a noteworthy industry in Palestine. There are two distinct types of books published—those on religious subjects and "modern" books, of which the former are sold mostly outside of the territory and the latter largely absorbed within. It is said that the books printed in Yiddish are not permitted domestic circulation, but are allowed exportation.

FINLAND

A PAPERMAKING machine larger than any previous one in Europe was installed last December in the A. Ahlstrom paper mill at Varkaus. This machine can produce paper 5.6 meters wide, which is one meter more than previous paper dimensions in Finland. Its capacity is 42,000 tons a year.

FRANCE

"PHYMATOPIE" is a new word. It is applied to the art of printing from engravings made on potatoes, which will stand, it is said, about 500 impressions. The originator of this mode is a lady named Riss.

RHODESIA

LAST December the *Rhodesian Herald*, the oldest newspaper published in this colony, made a record in its history by issuing a forty-two-page number. At the same time it installed a large, new Miehle two-revolution press.

NEWSPAPER WORK

By G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

The National Editorial Association Convention

A good, going concern, with over \$17,000 in the treasury and nearly two thousand new members during the past year, was the condition of the National Editorial Association when that organization met in Omaha, Monday, June 13, according to the report of Secretary Hotaling. Eight years ago, at its meeting in Seattle, the N. E. A. had about one hundred and fifty members in attendance on a wonderful sight-seeing trip through Canada to Vancouver and thence down into Washington and Oregon, with its principal business session at Seattle. At that time the business and membership records were so chaotic that a special committee had to be appointed to audit them. This committee found the association \$800 in debt, with no definite memberships excepting those on the trip.

But this was not surprising. The National Editorial Association, then thirty-two years old, had never been considered a business organization. It had been organized as an educational junketing and pleasure party. The bad state of affairs at the Seattle meeting brought forth a demand for a change. At that time the state field secretary plan of organization was proving very efficient and popular in the Middle West, and the idea that the N. E. A. might function better along the same lines was suggested. The executive committee held a meeting on board the steamer plowing the waves from Seattle to Vancouver on the return trip and there elected H. C. Hotaling, of Mapleton, Minnesota, as secretary and field manager of the N. E. A. on a regular salary basis. He was instructed to open and organize an office in Chicago or some other central place and go after members and business in any way that appeared feasible.

This departure from the old order brought about the change, permitting accounts for the financial stability of 1927 and a definite membership of some 3,500 to be reported. Not only that, but the address of President Herman Roe, given at the opening of this convention, outlined a scope of activities and progress undreamed of even by the most enthusiastic members eight years ago.

When the forty-second annual convention of the association opened June 13, nearly 500 registered members and ladies faced President Roe. They were from most of the states of the Union, Florida to California and Minnesota to Texas. Omaha was organized to take care of this important delegation. Realizing the potential power of the press and publicity, every detail of entertainment had been worked out months before.

Sunday was in-gathering day, with most of the officials and prominent members present. Four of these officials proved their versatility as well as their ability by occupying pulpits at as

many Omaha churches for the Sunday morning service. President Roe, Vice-President Meredith, Secretary Hotaling, and Executive Committeeman Funk gave pulpit discourses to good congregations and set out the evils and virtues of journalism and newspapering not at all to the disadvantage of the publishers. Radio-casting from WHO and a concert occupied other hours of the day.

Governor Adam McMullen, of Nebraska, Mayor Jim Dahlman, of Omaha, and Alvin Johnson, of the Omaha Chamber of Commerce, did the official welcoming of the editors at the Monday morning session, with Vice-President Kuhle of the Nebraska Press Association also greeting the visitors. Four such vigorous speeches and genuine welcomes have seldom been heard by the editors.

Lincoln has a much-loved citizen in Dr. A. L. Bixby, of the *Lincoln State Journal*, columnist and recognized poet of the plains. Doctor Bixby, now well along on life's highway, gave a greeting and welcome not only in verse but in his quaint, modest, inimitable manner. The audience stood and applauded when he had finished, for no finer feature appeared on the program than this. President Roe's address dealt with the condition and



G. L. Caswell

the activities of the association. He outlined the legislative activities regarding government envelope printing and postage on newspapers, but stressed most the proposed national advertising rate book for all the newspapers of the country. It was to be financed by the N. E. A., with a small charge for listing each newspaper not a member. In this way all advertisers and space buyers could have the vital information and data for any state or group of states. But at this point the American Press Association, of New York, announced its intention of issuing a similar rate book for local and country newspapers at its own expense. This caused the N. E. A. officials to hesitate in the biggest enterprise it has ever contemplated, and a special committee will have to work on the problem and with the officials try to solve it for the best interests of the newspapers. It is possible that coöperation in the A. P. A. rate book might be arranged.

President Roe recommended a policy of development of standard page sizes for newspapers, standard forms, standard news-print, etc. He also especially encouraged the spread of the state field manager plan, stating that in every state, in every way, the plan leads to greater efficiency and power and standing of the press. "These field managers," he said, "are the salt of the earth in the local newspaper business."

TUESDAY'S SESSION THE GREATEST

Tuesday was the greatest session ever held in the history of the organization, so old-timers say. The great convention

hall was filled and at times many members were compelled to stand. Probably seven to eight hundred people heard most of the day's program.

Chairman J. C. Brimblecom, of Newton, Massachusetts, reported on the activities of the legislative committee. Matters of legislation on government printing of envelopes, newspaper postage rates, and better speeding up of newspapers by mail occupied their attention. The convention was greatly interested in the instructive paper read by Edwin A. Bemis, field manager of the Colorado Press Association and president of the National Organization of State Press Field Managers. Mr. Bemis took an hour's time and "went clear down the line" in his presentation of the subject, "How Does the Field Manager Earn His Salt?" That was just exactly what a number of delegates wanted to know,

for they are all thinking about it in every state. Fifteen states are now operating with some degree of the paid field manager plan. The idea of such a business organization came out of Iowa twelve years ago, and it has steadily grown. President Bemis told how in a general way the field manager helps advance the interests of publishers in each state. Then he gave many specific instances of actual field and executive work where the manager earned not only his salt but actually profited his membership to the extent of thousands and hundreds of thousands of dollars.

Ed. Howe, Philosopher of Potato Hill, old-time editor of the Atchison *Globe* and now in his seventy-fourth year, spoke at the afternoon session. A remarkable man with a remarkable career and a wholesome homely honor and humor. Ed. Howe now receives more pay for each word he writes than he used to get for an inch of advertising space in the Atchison *Globe*. The convention did enjoy his short address at this session.

The Reverend Roy L. Smith, the "sentence sermon preacher of Minneapolis," and ex-Governor W. L. Harding, of Iowa, president of the Great Lakes-St. Lawrence Tidewater Association, were the oratorical features on Tuesday's program. Both gave very interesting talks.

"The two men who give most free, unselfish service to their community," said the Reverend Mr. Smith, "are the editor and the minister. I have talked before hundreds of clubs for nothing except my dinner. They make me speak for my dinner. Some day I am going to ask my plumber and my dentist to plumb and dent for me free because we belong to the same club."

Auto rides over scenic portions and to industrial enterprises of both Omaha and Council Bluffs, with special entertainment and banquets, filled in a portion of each day. The big feature was an introduction of all the men to the Ak-Sar-Ben, Omaha's greatest booster organization. The den was well filled and many of the members got an initiation they will never forget, while the show itself was one of the biggest and best they

ever saw. It was in all N. E. A.'s greatest and most interesting convention. Immediately following the business sessions of the convention a number of the editors left on a ten-day journey through the Black Hills of South Dakota.

Next year's convention will be at Memphis, Tennessee. Numerous cities asked for it, including Miami, Florida; but Memphis was chosen as the logical place for next year. Its location should insure another great convention and pleasure trip.

N. E. A. OFFICERS ELECTED FOR NEXT YEAR

Election of officers and awarding of prizes in the several newspaper contests were the big features of the last day of the convention.

Officers recommended for election by the nominating committee were as follows: President, C. M. Meredith, Quakertown, Pennsylvania; vice-president, Erwin Funk, Rogers, Arkansas; treasurer, W. W. Aikens, Franklin, Indiana; executive committeemen, two years, L. C. Hall, Wareham, Massachusetts; George B. Dolliver, Battle Creek, Michigan, and Ross H. Alcorn, Rawlins, Wyoming.

The executive secretary is chosen by the executive committee and this committee meeting later reelected H. C. Hotaling.

In the numerous newspaper contests presented for this convention there were many entries. The committees to decide such contests made their reports Wednesday morning, as follows:

Greatest Community Service: *Clinton County Republican-News*, St. Johns, Michigan, first prize; *Herald*, Florence, Alabama, second prize.

Best Weekly Newspaper: *Star-Clipper*, Traer, Iowa, first prize; *The Farm News*, Colorado Springs, second prize; *Clinton County Republican-News*, St. Johns, Michigan, third prize.

Best Editorial Page: *Gazette*, Rhinebeck, New York, first prize; *Register*, Brookings, South Dakota, second prize; *News*, Ada, Oklahoma, third prize.

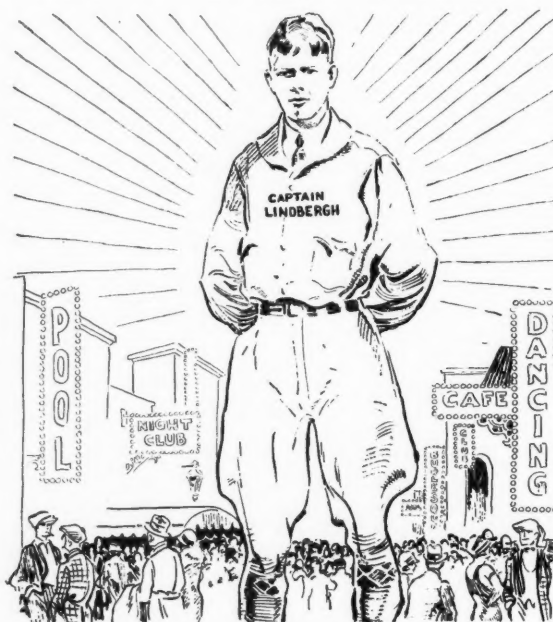
Best Front Page: *Register*, Brookings, South Dakota.

Newspaper Production Contest: *News*, Montevideo, Minnesota, first prize; *Farm News*, Colorado Springs, second prize; *News-Budget*, Ladysmith, Wisconsin, third prize.

Advertising Contest: *Graphic*, Newton, Massachusetts.



"Inland Printer" Cup for Best Editorial Page



Achievement Conquers Pleasure-seeking as News Topic

This magnificent cartoon by Jerry Doyle in the Philadelphia *Record* shows how the world's attention is swayed by merit. It has created much comment.

Review of Newspapers and Advertisements

By J. L. FRAZIER



The effort to achieve something new and distinctive always goes on, but it's only now and then that the result is a shot square in the bull's-eye, like the arch effect of the border in this advertisement from the *Chicago Tribune*.



Because many Minnesota newspapers published "Greater Minnesota" editions in the same week—a really notable achievement—the papers of that state have the spotlight in this issue. A number of typographically good papers were received, but space will not permit a reproduction of all of them. The first page from one of the sections of the *Argus* of Janesville, shown above, illustrates how even a limited amount of illustration may help.

The Janesville Argus, Janesville, Minnesota.—Your thirty-two-page "Greater Minnesota Edition" is commendable in all respects; first page make-up is excellent, while headings are attractive in form and the lines are of good length. Spacing in the heads, of which there is a pleasing variety, is unusually good. On the first page of the issue for May 26, however, there is an apparent need for one or two more headings in the lower left-hand corner. Although there should be more headings across the top of a page than elsewhere, they should be distributed over the page more or less uniformly; there should not be any considerable space anywhere without a heading of some kind. The page is balanced better when headings are so distributed, and then all parts appear interesting. Presswork is remarkably good, as is the makeup of "inside" pages, with the advertisements pyramided. Advertisements are exceptionally well arranged and displayed; pleasing, effective, and harmonious type faces are used. If any adverse criticism is to be made it is that the six-point rule border so frequently used is too heavy. If parallel two-point rules were used instead of the six-point face on quarter-page and larger spaces, the "body" and width



This advertisement for the Aeolian Company appeared in the *New York Times* for April 3. Except for the five lines of body in the panel at the bottom it is hand-wrought and reflects class and distinction in an unusual degree.

would be sufficient to match the advertisements without detracting from the type matter. You should, as far as possible, avoid the use of bold-face type in the body matter of advertisements, although there are times — rare, of course — where bold-face body may be desirable, particularly in large advertisements of little copy matter. We are reproducing the first page of one section.

W. L. INGERSOLL, Brookville, Pennsylvania.—Very detrimental to the appearance of the *American* is the presswork. While so much ink is carried there is much slurring and offset; the printing is not clear because the impression is too weak. A little more squeeze is decidedly in order. First page makeup on all issues is good, especially so on the one for April 7, although the general appearance of these pages would be better if the hand-set lines of the news-heads were more nearly uniform in length. Determine upon the number of characters that make the line length what it should be—that is, about four-fifths as long as the column width—and write copy for future heads with such a standard head before you. It is a simple matter and requires only a moment's thought to adjust the wording to the proper length of line in number of characters. Two-letter divisions and abbreviations like "Twp." are not good form in newspaper heads. Spacing between words in the sub-decks is often too wide. The fault with the advertisements is that too many lines are emphasized and too many styles of type are used. More than one style of display in a single advertisement is inadvisable, unless, of course, these are especially harmonious, as, for instance, the light and bold of a given family. Too great variety in the number of type faces—even in different advertisements—is likewise detrimental to the appearance, as is also, in like manner, such a great variety of borders. The last page of the November 11 issue would be much

The Inland Offset Lithographer

By FRANK O. SULLIVAN

Problems pertaining to Offset Lithography will be discussed under this heading with a view to offering practical assistance, and to the widest possible dissemination of accurate information regarding the offset process.

The Lithographers' Convention

By FRANK O. SULLIVAN

Another garden spot of the United States was chosen this year in which to hold the twenty-first annual convention of the National Lithographers' Association. The convention was held in the French Lick Springs Hotel at French Lick, Indiana, June 6 to 9. The attendance, while not as large as last year at White Sulphur Springs — due to the absence of many of the Eastern members — was an earnest gathering of lithographers, and much constructive work was accomplished during the sessions held.

Monday morning was devoted to a meeting of the directors of the association, while the afternoon session was occupied with reports. The evening was reserved for a get-together meeting for members, guests, visitors, and friends.

The business session on Tuesday morning opened with addresses by A. M. Glossbrenner, president of the Levey Printing Company, Indianapolis, and Tanner H. Freeman, secretary of the Employing Photo-Engravers Association, on the subject of "The Shorter Work Week and Its Effect Upon the Industry." A discussion of the shorter work week ensued, and while it was conceded that varying conditions existed in different sections of the country, yet, after mature deliberation and consideration, it was the consensus of opinion among the members present that there was no justification for the altering of their attitude toward the forty-eight-hour week, which was just and fair to both employer and employee.

The officers elected for the ensuing year were: E. E. Straus, Louisville, president; George R. Meyercord, Chicago, vice-president; Ernest S. Lloyd, Philadelphia, treasurer, and Maurice Saunders, secretary. The following directors were also elected: W. T. Benson, Salt Lake City; P. N. Calvert, Cleveland; Joseph Deutsch, Chicago; William S. Forbes, Boston; G. W. Heigho, Detroit; W. P. Jeffries, Los Angeles; W. F. Krohmer, Chicago; Ernest S. Lloyd, Philadelphia; Earl H. Macoy, Chicago; G. R. Meyercord, Chicago; W. H. Merten, Cincinnati; John Omwake, Cincinnati; Horace Reed, Buffalo; G. P. Sauer, Milwaukee; Max Schmidt, San Francisco; E. E. Straus, Louisville; Adolph Brandau, Nashville; G. G. McGuiggan, St. Paul; F. J. Kristofek, St. Paul; Trowbridge Marston, New York city; J. T. O'Connor, New York city; R. L. Sale, Buffalo; R. S. Holding, Jr., Providence; Sam Zilox, Akron; A. A. Morse, Baltimore; Charles Stubbs, Detroit.

The evening session was given over to a report from Dr. Layton S. Hawkins, managing director of the Lithographic Technical Foundation, which appears in this department this month and is well worth careful reading.

The report of Charles G. Munro, chairman of the advertising committee, has been reserved for the August issue of THE INLAND PRINTER. We will give a full outline of this comprehensive plan of advertising lithography, the results to date, and the plans outlined for the future.



Frank O. Sullivan



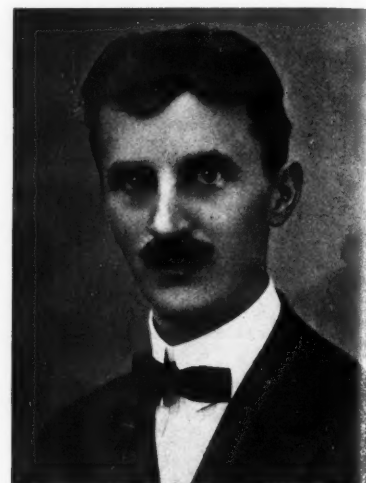
Visitors and Delegates Attending the Twenty-first Annual Convention of the National Lithographers' Association, French Lick Springs, June 6 to 9



George R. Meyercord



E. E. Straus



Ernest S. Lloyd

Wednesday morning's session was devoted to cost accounting — cost division activities, estimating procedure, and depreciation questionnaires. The speakers at this meeting were H. A. Dickie, secretary of the cost division; George K. Horn, president of the label manufacturers' association, and Prof. Robert Finlay Reed, research director of the Lithographic Technical Foundation, University of Cincinnati. The kind of research work being carried on by Professor Reed and his assistants at the university will be taken up in a special article in this department.

The annual dinner was held in the dining-room of the French Lick Springs Hotel, Wednesday evening at half-past

seven, to which all members and guests were invited. Charles P. Schmid was the toastmaster. He is always a happy selection for such a post at any time. Mr. Omwake's speech presenting his successor to the presidency was followed by a speech from the new president, pledging renewed effort to make the association come up to all its aims and objects. Then the toastmaster called on Joseph Deutsch — "Our Joe"; the keynote of his speech was to the effect that the association, as it stands today, will go forward along the lines of "justice and fairness" to employees. The last speaker was Charles Milton Newcomb; the subject of his talk was "The Psychology of Laughter." Taken altogether, the convention was well worth attending.

A Letter From Sweden

SOME two years ago T. G. Odelstierna, of the Göteborgs Litografiska Aktiebolag, Sweden, came to this country on a mission to learn American methods in offset lithography. During his stay here it was the writer's pleasure to take him around on tours of inspection and to get for him all the information available as to the newer methods and appliances in use here. Mr. Odelstierna, a leader in offset lithography in his own country (his firm having twelve lithographing and printing plants throughout his country), spoke English very fluently and was altogether a charming and agreeable companion, and it was a matter of regret to his many American friends when he took passage back to his own country.

His company operates fourteen offset presses, of which eight are Potters and six of German make; the Potters, however, are the favorites, and the work produced on them represents the highest grade of offset lithography the writer has ever seen. Specimens of work, among them the flowers of Sweden, the birds and maps, are executed in from ten to fourteen colors and are marvels of reproduction. The subjects are first engraved on stone, transfers taken and placed upon the metal plates, and then printed by the offset method. The result is as good as the most critical could possibly desire. A recent letter received from Mr. Odelstierna is well worth reproducing in its entirety:

My dear Mr. Sullivan: I have to thank you for your kind letter of February 3 and beg to inform you that I have sent today some samples of Swedish offset lithography to you under your New York address. I have tried to make the collection as representative as possible of the different kinds of jobs which are turned out by my company, and I believe that it represents pretty fairly the present standard of Swedish offset printing. Of course, you understand that the sheets with labels and such things have not been added because I consider them beautiful, but because we furnish most of the Swedish demand for these.

When you are going over these samples I beg you always to keep in mind the vast difference in size and wealth between our countries. The Swedish language is spoken by perhaps only eight millions, and when you print for all the world we are reduced to a very limited linguistic territory. That makes a run of perhaps 10,000 sheets considered a pretty good average. In consequence thereof we can not place the same amount of money and labor in the preparation for the work, as we must also always step warily when introducing a new process or a new machine, because a mistake would cost us too much.

An old prelate who lived about 1500 A. D. observed and commented upon the marked technical ability of the Swedes. I think an impartial observer would remark that we still retain that ability and, further, that we have a very strong sense for the quality of a product. That makes our steel, pulp, ball bearings, flashlights for lighthouses, matches, etc., known and well known the world over. I hope you will find a little of that same good quality among the samples I am sending.

The first offset presses (two Potters) were brought to this country early in 1910; therefore we were not so very far behind. At the

time of my visit to America practically all our work was made by hand with pen and ink or crayon, but we had brought that kind of work to a pretty high degree of perfection, as you can see from those samples which are made in that manner. Photolithography was only used for black and white work, pen drawings, maps and such things, and not at all for chromo work. But we had read about American lithography and had seen some wonderful samples, and in 1925 I was sent out to learn as much as possible about American methods. Thanks to your kindness and that of a lot of nice fellows I met during my stay in America, I could return with at least some notion of the future of photolithography, and we set to work along those lines. Of course it is at times rather uphill work and I won't say that I am satisfied with the results; but we are at least entering upon the right way.

You know how it is—the lithographers of the old school are too much used to thinking in ten and twelve colors, and the ordinary engraver won't learn to see the needs of the offset man; he makes a negative and prints it and etches and etches until the plate is all right. But now there are some good men working on those problems here in Sweden and we are going to succeed.

And now some words about the samples. The crayon-made things are always made directly on the zinc plate. It may at times be easier to work on a stone and transfer, but transferring crayon always endangers the quality. And, furthermore, our runs are so short that we seldom have to remake a plate because it has been worn out in the press.

The things made by photolithography represent all sorts of methods. In some instances the negatives were printed on stone and the stones retouched by etching or scraping, because the men I had were more used to that. I changed that as soon as the men got the hang of it, and now we go the usual way: continuous tone negative, positive, screen negative. The positives are mostly on ground glass, but we also use photographic paper pasted to boards with very good results. I found that the men worked more confidently on paper, and as we don't have the sudden changes in temperature and moisture that you have in America, we have had little trouble from bad register. The screen negatives were, of course, printed on stone in order to facilitate necessary retouching; but now we use zinc or aluminum plates for offset work and stones for flat-bed runs.

We are still far from the goal: the ideal screen negative through a minimum of negative and positive retouch, and as to a good screen negative direct from the original—well, I dare not even think of it.

I know that you are grinning now, you old rascal, because you have heard beginners in the offset field complain of the same things again and again. But please do not compare our clumsy efforts with your products of today but with those of five or ten years ago.

There's one job I am rather proud of, the poster and the little bags for Weibill's flower seeds. You see, we had to meet a German invading army of seed bags. A big German printing concern makes them for the European continent from the same originals, and with the name of the seedman printed on the bag. Of course, the price is very low, but the pictures have nothing to do with truth or nature, so the man who buys the seeds and hopes to tend a garden with giant flowers in the most impossible colors has all cause to look disgustedly at the result of his labors.

Yet, the price was so low that we knew from the first that it was impossible to compete along the same lines; that would have included the painting of originals, lithographic work on stone in ten colors, transferring, and printing. Our course was to sell truth, to photograph the real flowers in the gardens of the seed-growing firm. We used "Uvachrom," a photographic method for making lantern slides, which we bought some years ago. I enclose two pictures made in that manner. If you know Uvachrom before, skip the next few lines. The original is photographed with a camera of the usual kodak style, but with a sliding plateholder affixed to it, which automatically brings the different color negatives, one after the other, in position behind the lens. The exposure is a question of some seconds and the negatives are developed in the usual way for panchromatic plates. They are printed on a thin positive film that is developed and fixed as for lantern positives, but afterward bleached in a solution that turns the black silver image into a white cyan-copper combination. This one has a certain affinity to some anilin colors and the films are dyed respectively in yellow, blue, and red tints. The pictures are cleared after drying by dissolving the cyan-copper, and they show an amount of color in each part that corresponds to the former intensity of black silver. The

three dyed films are then mounted on glass and render together a pretty good reproduction of the original colors.

By using Uvachrom we could kill two birds with one stone. We got, and for a very slight cost (three dollars a picture), a true colored original and at the same time the continuous tone negatives we needed for the reproduction. The negatives were slightly enlarged to positives, then retouched, and lastly photographed through the screen in the usual way.

We were able to meet the German price and still have a penny to put in our pockets, and Weibills report that they sell the seeds as never before. So there's great rejoicing in Canaan. Of course, I look at those flowers now and see all the mistakes and where we ought to have bettered the result. But still I am glad we tried the experiment.

When in America I spent about a week in Chicago. I met some very nice fellows and admired very much the high standard of their offset printing. If you meet some of them who still remember the Swede they so kindly directed over their establishments, give them, please, my best regards and tell them there's always a chair at my table, a glass, and a cigar (and a bad one at that, as we have a state monopoly).

And the same to you. I am always eager to hear something more about American offset lithography and I am looking forward to the day when I shall stand at the dock, with a brass band and a dozen or two of flower-throwing girls, and welcome you to Sweden.

Sidelights on the Convention

By "SULLY"

"EAST is East, and West is West, and never the twain shall meet." Let us hope this is not true, and that in the days to come we shall see the same familiar faces as heretofore at all the lithographers' conventions.

"I WAS SITTING down in the lobby," said C. R. Moore, of Pittsburgh, "when a fellow came over and sat down beside me and we got to talking. I asked him what he did, and he told me he was a 'specialty' salesman, and—" Have you heard that story? Well, ask C. R. to tell it to you the next time you see him. Every time you heard a laugh out on the veranda of the French Lick Springs Hotel you could bet your last cent that some one was repeating the story to a member or guest.

DID you get over to West Baden and take one of those mud baths? Five of us went over Monday morning, all full of enthusiasm over what a wonderful transformation a mud bath was going to work for us. We were taken, one at a time, into a room where there was a porcelain tub in the middle and a small, enclosed room at the side. This small room was the steam room, into which one was ushered first. After sitting in there for a few moments, the attendant handed in a glass of ice water to drink, and then the perspiration came out in torrents. After an interval that seemed an eternity, the attendant came and asked if there was anything he could do. One of the fellows said: "Yes, if you've got a fork you might turn me over, for I think I'm done on this side." From the steam room you were taken and laid out in a shallow bathtub, which had been lined with hot mud. And such mud! I think it must have had all the odors of an ancient egg laid by a morbid hen rolled into one and encased in the mud. This mud was packed around you and over you, together with a rubber blanket; then a second rubber blanket was spread over you, a towel soaked in ice water wound around your head, and you were supposed to stay there for fifteen minutes. During that time all the impurities and wickedness of your body were supposed to flow out of your system into that mud. You were taken out just before you died, a hose turned on you, then an alcohol rub, an electric massage, and the bath was over, except for the tips to the attendants.

Progress of the Lithographic Technical Foundation

By DR. LAYTON S. HAWKINS

Managing Director

SINCE so many of you are subscribers to the Foundation funds, you are naturally interested in the progress which we have made. Tomorrow Professor Reed will tell you in detail about the research program. This evening it is my pleasant duty to present a brief sketch of the general development of the work of the Foundation and describe in a general way what is being done on the educational side. Financially, we have every reason to be proud of our record. The subscriptions total \$749,045, with payments extending over a period of five years. Payments have been prompt, as is indicated by the fact that as of December 31, 1926, we have overdue only \$17,510. Advance payments by other subscribers have more than offset this delinquency, since we now have in our permanent fund \$293,833.15 and current funds as of June 1 amounting to \$78,657.85, making a total of \$372,491. In other words, approximately one-half of the amount subscribed has been paid during the first two years. This is a great tribute to the industry as a whole and particularly to those men who have given so unselfishly and unreservedly of their time and counsel as well as of their money.

Thus far, executive training has been started in three centers, namely, University of Cincinnati, New York University, and University of Wisconsin, and arrangements are practically completed with the University of Chicago for starting a course there in the fall of 1927. Since the work in each of these centers differs from that in the others, a brief description of each will be given under its appropriate head.

UNIVERSITY OF CINCINNATI.—In the regular coöperative course there have been placed to date eight pairs of students, five pairs in Cincinnati, and three pairs in Chicago. There are two additional plants in Chicago now ready, each to take a pair of students, and two plants in Cleveland ready to take a pair each. These placements will probably not be made until the fall entrance of students to the university.

During the second semester of the present school year the university is also offering an evening extension course in chemistry for those employed in lithographic plants in and about Cincinnati. The registration at the first of the twelve sessions was sixty-two. The university announces that if this course proves successful, other short courses will be started next year for these men.

NEW YORK UNIVERSITY.—During the current school year a general course in lithography has been offered as a part of the executive training for lithographers. This course has been presented by a group of men from the industry.

There were twenty-seven students registered in this course during the first semester, and twenty-four registered during the second semester. They are all employed in lithographic plants in and near New York city. Next year this course will be repeated. There are also to be offered two additional courses, one on cost finding and estimating lithography and one on the

chemistry of lithography. Each of these courses will run for the full year.

UNIVERSITY OF WISCONSIN.—The coöperation with the University of Wisconsin is more or less of an experiment. Four students in their senior year at the university were placed in four different lithographic plants in Chicago, the university allowing them credit for their work in the lithographic plants. These students are from the department of industrial arts and are trained in the art end of their work. In the plants they apply their art training obtained in the university to the lithographic processes. Arrangements have already been made for

another group of students to be placed at the end of the present semester. Eventually the plan is to be begun of placing these students in their junior year and have them work a semester in the industry and a semester at the university, alternating during the junior and senior years.

In general, I may say that the work in all of these centers is progressing satisfactorily. There is a growing interest in the work, both on the part of the universities and on the part of the lithographers in whose employ these groups of students find themselves.

TRAINING IN SECONDARY SCHOOLS.—The following descriptions of work now under way or in prospect in secondary schools include all schools of which the Foundation has knowledge, including those with which we have coöperated and those with which we have had little or no contact:

Buffalo.—The following quotation from *Night School News* of Buffalo, under the

items from Elm Vocational School, gives the information concerning the Buffalo situation:

A new class in lithographic offset presswork was begun this year at Elm, with fifteen enrolled. They come from various lithographic plants of Buffalo, and until the school has an automatic lithographic offset press of its own, the class is being conducted in the plant of the American Lithographic Company on Amherst street. This firm has generously donated the use of one of its presses which is in daily use in commercial work. The lithographers of Buffalo were so enthusiastic about this kind of instruction that they were unwilling to wait until a press could be bought by the board of education; therefore one of the member firms generously offered the use of a press. At present the vocational department is negotiating for a new lithographic press, which will be installed this summer. Carl Goerbing, of the American Lithographic plant, is the instructor. This school is to be provided with a new building, and provision has been made in the plant for a complete lithographic department. The school will serve western New York and will offer courses in artwork, transferring, and presswork.

Rochester.—The Madison Junior High School maintains at the present time a general course in lithography, which is one of a number of courses taken by the junior high school students. This round of courses is largely for the purpose of giving them an opportunity to choose a trade for which they wish to prepare themselves. We have negotiated with the director of the industrial arts work in this school for the purpose of having the work in lithography extended in coöperation with



Managing Director Layton S. Hawkins,
Lithographic Technical Foundation.

the plants of Rochester, with a view to offering additional training in lithography which will eventually develop into a part-time coöperative course, providing this works out to meet the needs of the Rochester lithographers.

Boston.—After carefully canvassing the situation in Boston, it was decided to start with two evening groups, one in Boston composed of the apprentices from the Boston and Providence plants, and one in either Hartford or Springfield composed of the apprentices from the Hartford and Springfield plants. The center in Boston will probably be located at Wentworth Institute, and the Hartford-Springfield group in the plant of the Brooks Bank Note Company or the Kellogg & Bulkeley Company.

Cleveland.—At a recent meeting in Cleveland the lithographers appointed a committee to work with representatives of the board of education to develop a plan of apprentice training for that city. Cleveland has a well developed plan of apprentice training and is in a position to work helpfully with the lithographers of the city. It is expected that classes will be started this fall.

Cincinnati.—The Ohio Mechanics Institute offers evening courses in lithography to 111 students. Of these, ninety-five are employed by the lithographic firms located in Cincinnati.

New York City.—The city board of education maintains a class in hand-transferring and a class in offset presswork at the

Murray Hill Vocational School. The New York group of lithographers also maintains a school for offset press apprentices.

PREPARATION OF TEACHING MATERIAL.—Although there may be a great divergence of opinion concerning the relationship which should exist between apprentice training and school training, it is quite generally conceded that there is need of text books for study by apprentices. We have undertaken the task of preparing these texts. The first series will be a group of seven units relating to the single-color offset press. Two of these units have already been distributed, another is now being lithographed, and the manuscript has been completed on the whole series. In the meantime we have made a preliminary analysis of the transferrer's trade and as soon as the offset press series is concluded we will be in a position to begin issuing the transfer series. For nearly a year we have been working on an analysis of the process artist's job and expect to have eventually a text or series of texts in this field. Inasmuch as chemistry plays such a large part in the production of lithography, we also have it in mind to eventually issue a text on the chemistry of lithography. Few people realize the time and painstaking effort required to produce this text material. However, the comments which we have received from various practical men and the large number of orders which we have received for sets of the present series lead us to believe that the work thus far has been thorough and well considered.

The Chemical Reaction of Metal Press Plates



It was during the electrical exposition in Frankfort-on-Main many years ago that a piece of aluminum plate came into my possession. I tried to use it for lithographic purposes. Carl Scholz, the head of the firm, and later on my associate, said to me, "You are trying to do what many others before you failed to do; I do not believe you will get very far." That made no impression on me; I kept on trying, and not without success. There were some difficulties in the way of producing perfect aluminum plates, and it was quite awhile before I could overcome certain defects of the printing from aluminum. We had been working for some time with these plates, mostly jobs of no special consequence, when one day our foreman rushed into the office; the press had had to stop because the plate was covered with dots which printed. I took phosphate of ammonia, etched the plate, and the press was started up again. Evidently the aluminum was affected by the ink we used. It was of red color, and, in order to give it depth, vermilion, that is, mercury sulphid, had been added. That was my first experience with aluminum.

Chemists know that mercury salts or compounds, even of such insoluble nature, may cause oxidation on aluminum. There appear formations not unlike cauliflower, and the aluminum corrodes very soon.

If, for instance, vermilion is used, aluminum will also react on the ink, and it will be impossible to keep the color pure. It will change from a flaming red to a reddish brown.

Somewhat later I had occasion to compare prints made by Paul Friedlaender in Dresden, and I found the same difference in color when I examined the first and the fifth thousand. At another time an art color print, "Burial Mounds," showed plainly that the first prints were made from aluminum, the second ones from zinc plates. The yellow and red were conspicuously different.

It appears from this that aluminum affects the color values of the prints, while zinc does not. The reason for this may

possibly be found in the circumstance that, in accordance with the order of metals in the series of electrical tension, aluminum has a negative and zinc a positive effect. Inasmuch as most colored inks are products of oxidation, they can not be further oxidized by zinc and remain unchanged. Adding nickel or zinc to aluminum makes no difference, except that the hardness of the metal is thereby favorably affected, thus removing certain mechanical troubles in printing, like grains of sand, iron, etc., so that the plate has less to suffer from these causes.

Used for black and white work only, aluminum is suitable. It is, in fact, an ideal plate for planographers. But where colorwork is concerned, it will be found that the color, after a few hundred impressions, begins to go wrong and customers start kicking about the faded colors. In all the cases that came under my observation there was no fault to find with the mixing of the color and that end had been handled expertly. The cause was simply and solely the fact that aluminum and colors do not agree. All blues, yellows, reds suffer; brown only in so far as it is a mineral color. Ochre and black are not affected.

Manufacturers of inks spare no effort to produce inks for offset as nearly fast to light as possible. But all that goes for nothing when aluminum plates or aluminum alloys are used for printing colorwork. The finer the grain, so much more chance for the destructive attack on the ink. It seems to me that it is not at all superfluous to call attention to this fact.

The zinc plate is the plate for offset; good zinc plates can always be had. To grain the plate so that as little water as possible is required is the business of the plate grainer, and he can take care of that. If anybody is inclined to think it improbable, considering the fast run of the offset press, that a chemical reaction, as with regard to the ink, could set in and that off-color would show conspicuously, he ought to remember that chemical reactions are apt to develop in extremely short time; so fast, in fact, that one to whom such a thing happens has hardly time to find out what hit him. The explosion of a shell—that's fast enough for any one's experience.—DR. OTTO C. STRECKER, in *Offset Buch- und Werbekunst*.

Wet Plate and Collodion Emulsion Details

Part III.—By GUSTAV R. MAYER

Illustrations by the Author

REMOVING the dry dirt from the glass by scrubbing is a matter of good honest labor, accompanied by eyes that will see that nothing remains on its surface that would spoil the work of the photographer later on. The slightest scum, any solid matter in the albumin substratum solution, and, worst of all, any residual remains of the previous photographic image that was on the glass must be absent from the glass that is prepared to hold the light-sensitive photographic film.

Good tools are conducive to good work, even for glass washing. A good brush in good condition is absolutely necessary to enable the glass washer to do a good job of scrubbing, as on it will depend the quality of the photographic image for



FIG. 1.—Glass washing tools.

which the glass is being prepared. It is self-evident that with a tool such as is shown on the right in Fig. 1 it would be next to impossible to do efficient work. Yet such are in use in many glass-washing departments of photolithographic and photoengraving plants, with the usual inevitable result that negatives and positives have to be made over on account of dirty glass. Is it economy to waste five dollars worth of photographers' time simply because you want a little more service out of a worn-out dollar brush?

When the scrubbing job is done, shake the water out of the brush and lean it against the wall to drain and dry. This materially prevents the wooden back warping and cracking, which allows the bristles to fall out in rows, for when this hair-falling-out begins, the brush rapidly goes into the discard. After the glass has been soaked a sufficient length of time to give the acid and alkalin solutions a chance to perform their duty, the first beaker of albumin substratum is filtered, the reserve one is under way, and before removing any glass from the tanks it is a good plan to thoroughly wet the floor to keep down all dust possible.

The old carriage painters before they began their work always sprinkled the floor of the paint shop thoroughly with water to keep down any dust they might raise in walking around—especially if it was the last coat of varnish on the job—to prevent dust specks marring the highly finished surface. The sprinkling can was always in service; a likeness of one is shown here in Fig. 2 as an introduction to what might be a strange implement to some of the younger generation.

When removing the glass from the tanks care should be taken not to scratch or mar either surface. Every defect of this kind will be a source of spots in the negative or positive.

A prominent photoengraver estimates that it costs him twenty-five cents for every spot that must be fixed in his plates. Personally I think he over-estimated his cost of production here, but nevertheless he was right in that it cost him money for fixing spots. So it's only horse-sense to reduce this manufacturing cost as much as possible; but, like the poor, we will always have spots with us; however, the fewer there are to fix the better the cost sheet will look.

When removing the glass from the tank allow the acid or alkalin solutions to drain back into the tanks, where it will be of future use, and not simply take the glass out of the tank and place it in the sink where the acid can corrode the drain pipes and sink traps; plumbing costs increase the overhead expense. The glass washer may not consider this important, but a plumbing bill at his home is given serious consideration.

Glass washing in winter is no indoor sport when the temperature of the water supply is just enough above the freezing point to keep it in a fluid condition. Every man works best when he feels comfortable. A warm water supply will be appreciated by the worker during the cold season of the year; its installation is a paying investment.

A filter of some sort should be attached to the water supply, preferably on the end of the flexible delivery pipe, to catch not only the dirt in the water but also scale or rust from the pipes. In the absence of anything better, a fair-sized piece of absorbent cotton enclosed in a piece of coarse-mesh cloth, such as cheesecloth or mosquito netting, will make an efficient filter and deliver a good volume of water.

The rack in the sink upon which the glass rests while being scrubbed should be made of soft wood and the slats on an equal level with one another—a detail that will prevent breakage, as glass is easily broken when on an uneven surface and pressure is applied such as occurs when scrubbing it.

Particularly for wet collodion negatives and positives the four edges of the glass should receive just as much attention as the two surfaces. All old collodion film and dirt left on these edges can get into the silver bath solution, adding actual



FIG. 2.—Sprinkling can prevents spots.

dirt to the solution that will in time upset the chemical balance, cause fog, degrade the quality of the photographic image, and shorten the life of the bath solution.

The glass should be thoroughly rinsed under the flowing water after scrubbing; it is also a good plan to rinse the hands and remove the fine sediment clinging to them by rubbing the hands together in the running water; for this sediment gets onto the back of the glass when it rests on the hand, or will be around the edges on the under side if the plate is balanced

on a support when flowing the glass with the substratum solution. This sediment is harmful if the dry glass is stacked with the substratum-coated face of one glass in contact with the back of the next glass in the storage cupboard. The sediment will be ground into the albumin coating and cause defects in the negatives.

All tap water should be well drained off the glass before flowing it with the substratum, which should be flowed over twice; the first time over removes the greater part of the remaining tap water, the second coating really forming the substratum to which the collodion film adheres.

As the substratumed glass begins to dry, the drop of albumin solution clinging to the bottom corner of the glass in the rack should be removed by running the hand underneath and just touching the corner. This helps to evaporate the water and promotes rapid drying, especially when the air is humid and already well charged with water vapor.

Drying should naturally be done in a place as free from dust as possible. A framework covered with a close-meshed cheesecloth large enough to enclose three sides and the top of the glass and drying rack will prevent many dirt particles floating in the air from finding a landing field on the glass. It is a continuous battle of fighting dust, and it can be done even under adverse conditions. But it can not be done where there is next to the glass washing room a bronzing machine going full blast or an electrotype foundry in operation; bronze powder and graphite are perfectly all right in their places, but they have no place in the photographic department. In storing the glass, if a little air space is left between each piece there will be less chance of any dirt on the back of one glass injuring the coated face of the next. This method of stacking does not make a neat appearing job and requires more shelf space than when each glass is in contact with the next; it is just another precaution for avoiding spots.

The substratumed glass will not remain in good condition indefinitely. A scum will form on it in time in nearly every photographic department so that it will be necessary at times to dip such glass as has not been put into use after a lapse of a few weeks into the acid tank to remove the scum and albumin and prepare it again for use.

In collodion emulsion, the best negatives are made upon albumin substratumed glass that has been cleaned and prepared just before use, or not over a day old. This applies especially to the color sensitive emulsion used in making the blue and black printing negatives.

Waste Can in the Sink.—Shreds of old collodion film, used filtering cotton, and other refuse in the sink that are permitted to travel down the drain have caused delays in the daily work by stopping up the service pipe line, usually at some bend or elbow where there may be a little hook or knob in the calked joint to catch the limp, solid waste material, gradually filling the pipe. A small receptacle of some sort in the sink into which the refuse can be quickly deposited will avoid many a plumber's bill. The one shown in Fig. 3 is a round, tin cigar box that already has holes punched in the bottom for liquids to drain off and is just right for the purpose. When it is full, the can and all are thrown out and a new one put in its place. Tin cans are cheap; mine cost nothing, and every sink in the place has one of these miniature waste receptacles. Any kind of tin can will prove serviceable for this purpose; the only precaution is to punch a few holes in the bottom for drainage

to avoid any unsightly mess of the contents as the waste accumulates.

Preparing and Cleaning Ground Glass.—Newly grained ground glass requires only the thorough removal of all mud and graining material by a dip in the acid tank to remove any grease from the hands; scrub well under running water, rinse, and flow with the substratum, then set in the rack to dry.

To clean ground glass that has a photographic negative or positive on it is a much more laborious job. The pitted surface retains tenaciously minute traces of the previous work which, if not removed, will have an injurious effect on the succeeding negative or positive, forming a grainy black deposit that has the appearance of a grayish fog, being most easily seen in the highlights or most translucent parts of the image. This granular deposit will destroy the brilliancy and degrade the quality

of the new negative or positive, and this defect will be carried on to the print on metal. Regraining the glass in the graining machine will do the best job of removing the old image, but the grainer is not always available when such glass is needed. If the negatives or positives are immersed in the acid overnight most of the old collodion film can be scrubbed off with the brush next morning. The surface water is now drained off, some powdered pumice stone sprinkled on, and with a rather tough, wet rag the remaining film is ground out of the grained surface, including all dirt, opaque, and old film sticking to the edges. There is a sort of knack in manipulating the rag and the wet pumice powder; the motion is circular and at the same time downward as if trying to dig into the glass. With plenty of pumice and elbow grease all traces of the old image are completely

removed by this treatment, after which the glass is scrubbed, rinsed, and albuminized. I have in this way prepared ground glass for new work that had the old image on it two years.

This completes the series of articles pertaining to the preparation of the glass for collodion photographic processes. Everything that has been written is based on personal experience. Nothing of a theoretical or hypothetical character enters into this important part of the collodion processes of photography—all details that require honest effort and careful attention to insure successful, profitable production.

* * * * *

On page 453, June INLAND PRINTER, right-hand column, paragraph 5, in the formula "two-thirds" dram should read "two or three" drams. This was not the printer's fault; the writer did not watch details close enough in the manuscript.

No reference was made in the article to the small glass strips inside the beakers in Figs. 3 and 4. The tip of the funnel just touches these strips when filtering, which prevents the formation of bubbles in the solution. Bubbles will cause defective spots in the substratum and will show in the negative.

—•••••—

"Sully" Visits Willett-Roy Plant at St. Louis

RUNNING an eight-ply board through a Harris press and lithographing it in seven colors in accurate register seemed incredible to me until I saw it done in the Willett-Roy plant in St. Louis. When J. B. Sippy of that company told me they were doing it in their plant, without even having to make any change in the press, I said, "I'm from Joplin! Show me!" He did, and the job was running through as smoothly as if it was on seventy-pound stock and registering to the hair-line.



FIG. 3.—Supplementary waste can.

How Credit Men Injure the Printing Business

By L. E. EVONS

President, Evons Printing Company, Philadelphia



At every meeting of printers the cry of ruinous competition is heard; in every printing office you hear of jobs lost to the other fellow at half the price. Why is this? Can we answer this question, as old as the printing business? Perhaps here is one of many answers: First, the printing business is easy to get into because credit is obtained so easily; because it does not require large capital to make a small beginning. Who start in it? Generally a craftsman, by himself or with a partner, knowing the mechanical side of the business only. Seldom have they business experience of any kind; but having a thousand dollars, they first proceed to the type founder and the machinery man. A new customer is greeted cordially. Of course, they easily come to terms with a few hundred down and a small amount a month amply secured by rental lease, so that default in payment would mean a surrender of the equipment leased. This is not often done, as the equipment man will extend the time and be satisfied if he gets six per cent on his money.

What next? If any business is to be done, paper must be secured; so to the paper merchant they go. The paper merchant does not have the lease protection of the equipment man, and he must be more careful. He inquires as to the amount of capital the newcomers have, their character, etc. No one questions the intentions or ambitions of the newcomers. There is no doubt about the fact that they hope to build a successful business. Perhaps one is married, owns his home, is industrious and saving. But that does not say he is a good salesman or will be a good business man; time alone will tell.

So the credit man extends them a limited amount of credit, and they go on their way rejoicing. To get business is the next move.

So far no one has asked them what they know about the business side of printing; no one has advised them as to an accounting system; no one has asked them if they are acquainted with an approved estimating system.

Interviewing every paper credit man of importance in the third largest center of printing in the country I found none who had given any thought to this, and some who did not consider it any of their business and frankly so stated, and none who knew anything about the printing business from practical experience.

What happens? The new firm starts out to get customers. The salesmen call on various business houses and tell them the age-old story, "We do the work ourselves; no big overhead, no salaries; consequently we can save you money." They know how much they received an hour as wages when working for their former boss, but as to the general expense of doing business they know practically nothing. Of course, they have heard of overhead in a vague way, but have never made its acquaintance — yet. So, with no firm knowledge of estimating, they proceed to figure on work and let ignorance be their guide. The result — price cutting, intentional or not.

Let us turn to the other side of the picture for a moment. Other established printers are in the field. As an example we will select one which we will call the ABC Printing Company. This firm has succeeded in putting itself upon a firm basis by applying business methods to its work. It has succeeded in building up a sufficient volume of business, say, \$1,200 a week,

which enables it to pay its bills and get a few joys out of life. Its owners belong to the local printers' organization and are looked upon as good business men and successful printers.

So far so good; but a storm is approaching. The newcomer is a cloud on the horizon. The storm breaks when the ABC's best customer calls its salesman in to tell him that according to prices quoted by the newcomer he has been robbed in the past by the ABC company, and all arguments to the contrary would be met with the answer, "Well, you can not blame me for saving money."

Having the backbone to stand its ground, the ABC company loses this customer, and its volume goes down to \$1,000 a week, upon which basis it can not make a profit and pay its way. As many such instances follow, in a short time, the paper house has two bad accounts where it previously had one good one. The trade says the ABC Printing Company is slipping; there must be something the matter. There is — and the credit man is at the bottom of it, helping put the skids under his good account.

Because the credit man is the first one to come in contact with the new account, he is the key to the situation, and he should not evade the responsibility. Did he inquire as to the newcomer's knowledge of the business side of printing? Did he advise him, before starting, to take an estimating course? Did he tell him first to join the printers' organization and learn how to start right? Why not? Surely he should have a thorough knowledge of the pitfalls into which a young concern may fall. He could advise as to these and see that each new applicant for credit had information as to the composite records of hour costs, even perhaps place in his hands a book or pamphlet giving the information needed as to how to make money in the printing business, and so avoid trouble.

For the reason that the credit man is naturally the first one who comes in contact with the newcomer, he owes it as a duty to his present customers to protect them against destructive competition by refusing credit unless the business side of printing is known as well as the mechanical one.

The credit man can help by making sure that new accounts do not make bad accounts out of present good ones.

The Origin of the Envelope

Envelopes, which some people maintain are the private property of those who mail them and therefore can not legally be made to carry advertisements in the shape of postmarks, were almost unknown until the establishment of the penny post in 1840. Our grandfathers simply folded the letter, sealed it, and wrote the address on a space they left on the sheet for that purpose.

Envelopes are generally supposed to have been the invention of S. K. Brewer, an English bookseller. He used to put in his show window piles of writing paper arranged in pyramid form, and to finish off his piles he cut cards so as to bring them to a point. Women took a fancy to the smaller sheets, and he found a ready sale for them. They were, however, so small that it became a difficulty to leave space for the address. Mr. Brewer therefore devised small envelopes, which became the vogue with fashionable dames and in due course came into general use. — *Manchester Guardian*.

MACHINE COMPOSITION

By E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Slug Ejects With Difficulty

An operator writes in part as follows: "Some time ago I wrote you about trouble with sticking slugs. Slugs do not stick when machine is running slow — thirteen ems — but when casting about six lines a minute about every half hour (more or less) one will stick. Wide measure — thirty ems — the first six or seven lines have to be pushed out by hand. The larger faces also stick for the first six or seven lines — fourteen-point, twenty-four-point, thirty-six-point slugs. I am sending you under separate cover several slugs that have 'stuck'; please note that they do not have the appearance of hot metal; it would seem that there is something obstructing the free flow of metal. I have put in two new liners, but still they stick. Remember, all lines do not stick; one about every half hour."

Answer.—An examination of the slugs referred to reveals a trouble which was not mentioned in the letter and which no doubt causes some resistance to the proper discharge of the slugs. Examine a slug on the rib side and note the bright marks between the second and third ribs, between the third and fourth ribs, and between the sixth and seventh ribs. These bright marks are evidence of nicks on the right-hand knife, or, if not there, the cap of the mold has been damaged. The bottoms of several slugs show marks from the ejector blades. This indicates either low metal in the pot or obstructed plunger action. This evidently occurred when the slug stuck while being ejected. The left end of the slug shows signs produced by a damaged left-hand liner. If the foregoing points, which refer to damaged parts, are corrected and the plunger is set right, it should prevent the frequent sticking of slugs.

Back Mold Wiper Changes Position

"I have a new back mold wiper; when I keep it against the back of the disk I never find the least trace of metal on the back of the mold that I use all day. On one or two occasions, finding some metal on the mold, I looked for the cause and noticed that the wiper was not touching the disk at all. I reset it to its proper place and tightened the large screw firmly, and it worked all right for the rest of the day. The next day I found it again in almost the same position, slightly away from the disk. What caused the trouble?"

Answer.—Pushing of the mold disk farther back than is necessary is the usual cause of this trouble. When you have the mold disk drawn forward and you are going to push it back so as to connect the mold slide lever roller in its pocket, observe that the face of the disk near the disk pinion does not go back beyond the face of the disk pinion; this will insure the position of the mold wiper.

Replaced a Damaged Blade

"I recently replaced a bent ejector blade (two-em) with a new one. When I came to put in the ejector blade controller I found some difficulty in placing it in its slot. I would like you to state an easy way of inserting this controller in the slide."

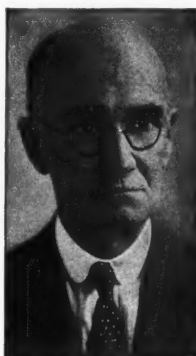
Answer.—The controller fits in a vertical groove in the ejector slide. It has just enough play in this groove to move freely when you change the size of the ejector. The controller has a small pin which is turned toward the left side of the controller and moves vertically when you are changing the size of your ejector. When you have the ejector changed to the desired size the pin in the controller is opposite some one of the grooves in the blade link stop, which of course is opposite the groove in which the blade link travels in its forward and backward motion. When you desire to remove the controller, the mold slide may be drawn forward a few inches, the ejector slide should be pushed back as far as it can go, the controller rod is unscrewed and removed, and the controller will pull out. To insert the controller

you must have the ejector slide as far back as it will go, which of course is the only position of these parts that will permit the removal of the controller. To take out the controller and replace it, the ejector slide (not mold slide) must be back as far as the mold slide will permit.

Cold Spot Shows on Slug

Operator writes and describes his trouble as follows: "I am sorry that I can not enclose slugs, but I will endeavor to explain the situation very clearly and minutely, also what I have done without avail to remedy it. On the left-hand side of a twenty-six and one-half em measure slug the face always is poor (like cold metal). It is not metal trouble. I have cleaned vents in mouthpiece and have seen that there is sufficient depth to them. Liners appear O. K. Casts good on twenty-eight ems 8-point but poor on 8-point twenty-six and one-half ems, and worse on 11-point twenty-six and one-half ems; perfect on 12-point thirty ems. I cleaned holes in mouthpiece by inserting a wire to see if they were free."

Answer.—The correspondent neglected to send slugs, an important point, for without the slugs we are unable to state whether or not the jet on the slug near the end which shows imperfect face is showing full. We judge that the metal is sprayed from perhaps a half-opened jet. If the slug proves that the jet is not showing a full circle, you can secure relief by drilling a new hole between the last hole that shows and the first one that is blocked off by the left-hand liner. This will permit an unbroken stream of metal to dash into the corner of the mold cell instead of the present condition.



E. M. Keating

ON MY JUNE PAGE I issued a public invitation to all readers. I invited them to write their opinions, caustic or complimentary, about the page in general and anything I had written in particular. The idea, of course, was to alleviate my own difficulties in getting the department together and thus to permit me a greater freedom for golf. . . . Among the replies I find a very interesting letter from Samuel E. Lesser, director of typography, Ketterlinus Company, Philadelphia. "It amuses me," writes Mr. Lesser, "to see how your department conducts a gentle, and perhaps unconscious, quarrel with the editorial policy of THE INLAND PRINTER. This policy, though most likely it is not deliberate enough to be called a policy, is to deprecate the modern tendency in typography." Mr. Lesser then proceeds to point out what he calls two "obscurantist and ambiguous" captions beneath two of the printing specimens in Mr. Frazier's justly popular "Specimen Review" department. . . . With no thought of championing the editorial policy of this magazine merely to make a magnificent gesture, I must call Mr. Lesser's attention to the fact that the very publication of my page, if it does quarrel with the editorial policy of the magazine, betrays at once a policy profoundly broad-minded and lenient. Were the magazine possessed of provincialism, I should have been denied space years ago, for I have no hesitancy in writing as I want and saying what I feel. Liberality in the editorial sanctum is a delicate affair to handle, and close analysis will show that THE INLAND PRINTER does not fear it. If Mr. Frazier wrote disparagingly of modern typographic tendencies, that is but the opinion of Mr. Frazier. It can not be called the editorial policy of the magazine. . . . I always admired what Elbert Hubbard wrote at the time he began publication of his *Philistine*: "What I write, and all that I write, are the opinions of one man at the time he wrote them. They are worth that much and nothing more."

ANOTHER LETTER reaches me: "Ha! At last *The Pilot* stops inviting you to luncheon engagements at the Bourse in Philadelphia and writes a criticism of your last article entitled 'Superior Copy From Inferior Brains.' You know what he said: 'He regrets your giving your attention to severe criticism to the beginner in creative work.' . . . Yes, I noticed. *The Pilot* is quite right, especially when he says: "The printers need encouragement rather than razzing; every outstanding successful creative printer of today had to have a beginning, and while that beginning was no doubt costly to both the printer and his customers, they profited by their mistakes." . . . I am in sympathy with this to the last word, but what I do despise — and it was this that I sought to stress in my manuscript — is the printer who, without the ability or the personnel to provide service, advertises a pseudo-efficiency at this art. He does this merely to keep up with his more successful contemporaries. If this individual needs "encouragement rather than razzing," I shall forthwith hie me into the mortician industry and have done with typographical.

GRAY MATTER

JEROME B. GRAY, Editor

There is no place for parasites in the printing industry. . . . *The Pilot's* lunch is still available any time he wants it.

SOMETHING akin to genius was at work in the planning and production of the Dreicer & Co. announcement reproduced this month. Printed in black on newsprint

A Very SENSATIONAL EVENT

Being the Final and Absolute Sale of All the Effects of this Old Established House at Great Discounts

These very special bargains are representative:

For ONE HUNDRED Dollars
A superb antique and modern jewelry set. The crown jewel, a diamond necklace, set with pearls and rubies. A matching bracelet, earrings, and brooch. A set of diamond and pearl wristlets. A set of diamond and pearl cufflinks. A set of diamond and pearl cufflinks. A set of diamond and pearl cufflinks.

For FIVE HUNDRED Dollars
A magnificent diamond and pearl necklace. A matching bracelet, earrings, and brooch. A set of diamond and pearl wristlets. A set of diamond and pearl cufflinks. A set of diamond and pearl cufflinks. A set of diamond and pearl cufflinks.

For ONE THOUSAND Dollars
A superb diamond and pearl necklace. A matching bracelet, earrings, and brooch. A set of diamond and pearl wristlets. A set of diamond and pearl cufflinks. A set of diamond and pearl cufflinks. A set of diamond and pearl cufflinks.

For FIVE THOUSAND Dollars
A magnificent diamond and pearl necklace. A matching bracelet, earrings, and brooch. A set of diamond and pearl wristlets. A set of diamond and pearl cufflinks. A set of diamond and pearl cufflinks. A set of diamond and pearl cufflinks.

And For TWELVE THOUSAND Dollars
A superb diamond and pearl necklace. A matching bracelet, earrings, and brooch. A set of diamond and pearl wristlets. A set of diamond and pearl cufflinks. A set of diamond and pearl cufflinks. A set of diamond and pearl cufflinks.

DREICER & CO. Inc.
560 Fifth Avenue, New York

Pearls Precious Stones Jewels

Clever Way to Advertise Sale of Jewelry

stock, the original is 12 by 16 inches in size, folding three times to 4 by 8 inches. The first impression one has when receiving this circular is that it is just another "cheap advertisement." A lady with an exceedingly generous bustle rather piques the curiosity, however, and the recipient is tempted to further investigation. Lo! when he opens it up, he finds that it advertises a sale of articles ranging in price from \$100 to \$12,000. From then on he is ensnared and his curiosity will not let up until he reads the last word. . . . From the illustrations to the hand-lettered headings the whole piece is in splendid harmony with the age and prestige of this reliable old firm. It literally breathes quality and romance.

I HAVE LONG BEEN ASTONISHED by the creations perpetrated in the name of advertising by some of our invariably "painless" but intolerably raucous dentists, but I am completely capsized by the following advertisement in a Nashua newspaper:

SYMPATHY

Express it with Flowers

SOCIABILITY

Promote it with Rum, Rye, Brandy or Beer. But to Talk and to Eat, do it with TEETH.

We make 'em, Pull 'em and Crown 'em. No one is hurt.

Dr. Baldwin — Dentist
Room 10 (Tel. 1410), 135 Main St.

HIS FATHER set him up in business in a community literally infested with mail-order catalogues and the consequent mail-order buyers. He had trouble with his prices because there was frequently tossed at him the remark that precisely the same goods he carried could be bought for at least twenty-five per cent less by mail. He questioned the "precisely" so often used and he endeavored to refute it by pointing out differences in construction. Finally, exasperated, he attacked from another angle. A farmer came to him one day and asked to see a certain tool. The implement was displayed and extolled. The farmer asked the price and was answered, "But," he said, "I can get that same thing by mail for much less money." "How much less?" the young merchant asked. The farmer told him. "Very well," said the merchant, "I'll tell you what I'll do. I'll reduce the price of this item to that figure. You can have it here at the same price you would pay through the mails." The farmer smiled, reached for a bulging pocketbook and paid. "Now," said the merchant, "I'll just put this tool aside for you. In four days you may call for it and take it with you." The farmer chewed harder, grew redder, and stammered. "But I'm buying it now. I've paid for it and I want it," he said. "Yes," smiled the merchant, "you are right. But I gave it to you at the mail-order price. If you ordered it that way, you would wait four days for it. You will do the same here." Into the farmer's brain crept a vague idea of the added value of convenience and service. Mumbling, he added the monetary difference to make up the merchant's price, picked up the article and departed. . . . Since then, the merchant relates, that farmer and many more have been making his business pay! . . . There are ways and ways, and many other ways!

THE QUESTION, "What would be considered a good percentage of sales to estimates quoted?" which I asked on my April page brought a quick reply from Charles Francis, president of The Charles Francis Press, New York city. Mr. Francis contends that the answer to my question depends, first, on the salesmen and, second, on whether or not the work is strictly price-competitive. "It is possible," writes Mr. Francis, "for some real salesmen to reach fifty per cent, but not on a price competition. If it were price, suggestion, and quality it could be done, but I would venture the remark that any printing house which on general commercial business obtained a percentage of fifty to sixty per cent of estimates submitted was headed to have an interview with the sheriff." Mr. Francis' remarks are significant. I thank him for them. Naturally, a great deal depends on the sales force that the printer has built around him and on the class of work he is accustomed to get. It is obviously impossible to get at a definite percentage of sales to estimates quoted because of the varied conditions existing in all shops.

A TEXAS WOMAN has asked newspapers to advertise for her husband who has not been heard from since he enlisted in the Confederate army. . . . It is also rumored that Generals Lee and Jackson are missing.

EDITORIAL

Letter Fold Patents and Others

AS a general proposition we may state that from time immemorial a sheet of letter paper has been folded in every imaginable way; hence one would think that a patent for any such fold could not be obtained through the United States patent office. Not so, however. To our knowledge two such patents have been issued in recent years. A patent is a grant of a monopoly to manufacture and sell for seventeen years any article, device, formula, concoction, or combination which, after a thorough investigation by the patent office, has been found to be new and unknown at the time application for the patent was made. If, prior to this, it was known by any person or persons, a description of it had been published in any way whatsoever, or it was in public use, no such patent could be issued nor would it, if issued, be held valid by any court. Therefore, it does not seem possible that either of these two patents could be valid. But the fact remains that the patents have been issued and must be considered as valid until a court of ample jurisdiction has held otherwise. Patent litigations are costly affairs and should be shunned wherever possible, even though one may think he has the right on his side. This may seem like cowardly advice, and it may be so; but it is nevertheless practical and sound. To those who have asked our opinion regarding these patents we have said, "Lay off! Any printer knowingly infringing these patents does so at his own peril."

Another obnoxious patent is said to cover strip carbonizing; still another covers holes that may be punched in an office form.

We have been informed that three or four trade associations contemplate testing the validity of these patents. This is as it should be. It is not a one man's job.

The Responsibility of Leadership

THE INLAND PRINTER claims to be "the leading business and technical journal of the world in the printing and allied industries." This is as broad a claim to prestige and superiority as any periodical could make and naturally would be challenged if not lived up to in word and deed. But so far we have heard of no such challenge. On the contrary we are almost daily receiving convincing proof that the claim is modest rather than bold. Two examples may illustrate our point.

Nearly six years ago THE INLAND PRINTER found that the interest of its readers demanded more attention to direct advertising — its production, suitability, purpose, and service. To that end we established a department in which four pages each month were devoted to a discussion of this important subject, selecting as its editor a man of national reputation in the direct advertising field. Last

October we discontinued the department because we felt that all had been said that profitably could be said on the subject. Two or three months later another printing trade journal adopted the plan we had discarded, following closely in our footsteps.

Nearly three years ago THE INLAND PRINTER started a course in the estimating of printing in its Cost and Method department. Thirty lessons were given, covering every phase of the problem. The course became so popular that numerous readers in the United States and in foreign lands implored us to reprint the lessons in handy book form, which was graciously promised. But hardly had we put the finishing touches on the lessons when we were startled by an announcement of a course in estimating in another periodical in the trade. If imitation is flattery, no better examples of the worth of THE INLAND PRINTER could be found.

But such leadership also carries with it certain responsibilities. Leadership would be of no avail without followers; the leader must have some one to lead; hence he assumes the responsibility of leading his followers in the right direction. This we are always striving to do, and such signs as we have pointed to above give us courage to continue without fear of losing our followers.

The Halftone Controversy

FROM the very outset of the controversy about the "beginnings of the halftone" we have insisted on facts backed by documentary evidence. Naturally we had to take these facts as presented to us as long as they came within our qualifications of the evidence; we could not assume responsibility of testing them on their merit or selecting one as coming within the scope of our demand and disqualifying another; the responsibility of our position demanded that we must be fair to both parties and as impartial as it is possible for a magazine editor to be when the veracity of statements repeatedly appearing in his publication has been questioned if not ridiculed.

Thus it happened that a statement appearing in Mr. Innes' article in the June issue of THE INLAND PRINTER was allowed to pass, although Mr. Horgan claims it was libelous. We regret exceedingly that personalities have entered into this controversy, but it could hardly be avoided. The issue itself, being an historical claim to an invention of world-wide interest, was too large.

However, when the history of the progress of the printing industry is to be written by the impartial historian, he will find his most important material on this subject in this controversy; so it can never be claimed that it has been presented to no purpose. Our readers, therefore, should reserve their judgment for the present.

The Passing Show

By MARTIN HEIR

WE do not know who "discovered"

Bill Schneidereith, nor does it matter; the important thing is that he has been "discovered." Bill is now president of the Typothetae of Baltimore, treading softly but securely in the footsteps of the genial George K. Horn. On May 24 some of his co-workers, competitors, and friends, including President Eilert of the United Typothetae of America, had selected Bill as a fit object of their attention. We do not know what the occasion was—possibly a birthday or something equally important—but the place was the regular monthly meeting of the Typothetae of Baltimore at the Hotel Emerson. There he was greeted by an audience of well nigh a hundred and fifty who had gathered to do him honor at a testimonial dinner, with toastmaster, souvenir program, fried chicken—country style, and all the other appurtenances. Bill was presented with a mahogany secretaire of colonial design and a gold-plated silver desk set as the gift of the Typothetae of Baltimore and a smoking stand to match the desk as a remembrance by his Washington friends. Needless to say, Bill was very happy; every one else would have been, so why not he? It was a magnificent gathering and a well deserved one. Bill is an enthusiastic organization worker and a leader whose fame in years to come will spread far outside the boundaries of his home town if we do not miss our guess.

HERBERT C. MAY, the capable head of the Herbert C. May Company, Houston, is the hero of a short biography in the May issue of *May-Bs*, the house-organ of the company, in which we find the following morsel:

Fell in love with the newspaper, printing, and advertising game at the early age of eleven—a love that grows every day. Began reading *Printers' Ink*, the leading authority on advertising, and *THE INLAND PRINTER*, the leading magazine on good printing, back in those days and has since read and studied everything he could get his hands on concerning printing, advertising, and civic development.

No wonder Herbert C. May is one of the leading printers of the Southwest.

SINCLAIR LEWIS is today one of America's best known authors if not the best. But he has not always held down this recognition; even he had to fight, and fight hard, for his foothold; even he had to face the well known but discouraging rejection slip. As far as we know his first literary efforts were expended at a meager salary as copy reader on *Transatlantic Tales*, a monthly publi-

cation of a short but somewhat checkered existence. Charles Hanson Towne describes this period in Lewis' life quite interestingly in his "Adventures in Editing," as follows:

The late Edward Clark Marsh, who years afterward became vice-president of the Macmillan Company, was editor-in-chief, and on his staff was a young red-headed lad from somewhere in the Middle West—a high-strung, nervous, tempestuous fellow who made swift movements and talked like a streak; a gawky, lank six-footer, who banged doors and lost his temper at the telephone, and seemed out of place cooped up in an office. He was always longing to be off somewhere. He resented four walls and a roof more than any one I have ever known; yet he had the will to work, and accomplished much during the fretful hours when he was at his confining desk.

There was little at that time to suggest the writer of important American novels. None of us, I think, paid much attention to the youth or took too seriously his spasmodic dissertations on literature—of which he knew a great deal. Later, he came to the staff of *Adventure*, under the editorship of Arthur Sullivan Hoffman, and one day he told me he had had his first novel accepted by *Harper's*. He was all excitement. He had written it nights and Sundays—in every spare moment he had—and if it proved a success he intended to rid himself of the chains that bound him to an editorial job. But "Our Mr. Wrenn" did not create much of a sensation, full of charm though it was, and so Sinclair Lewis stayed on. He tried again; four or five novels were industriously produced, and many short stories, before he took his courage in his hands and fled from New York to write "Main Street." He became reader and literary adviser for Frederick Stokes and later for George Doran. I ran into him a little while ago, and he was the same red-headed youth, apparently, the same "Hal" Lewis I had known twenty years ago—as carefree and jubilant, quite as much in love with life, eager as always to be off to some new scene.

DON C. SEITZ, who, in his book "Horace Greeley," has painted the great founder and editor of the New York *Tribune* more extensively and more sympathetically than any of his other biographers, tells the following amusing story of the hiring of Amos J. Cummings on the *Tribune* editorial staff:

Amos J. Cummings won his place on the *Tribune* rather amusingly. As a boy of eighteen he had tried to join William Walker's ill-fated filibustering expedition against Nicaragua in 1860. Shipwreck saved him from worse consequences. He then entered the Union army, and at the close of his enlistment decided he wanted to work on the *Tribune*. Knowing how to set type, and aware of Greeley's predilection for printers,

he braved him in his den, wearing the uniform of his country. The sight enraged the editor, who frequently had been beset by discharged soldiers looking for places on the paper. When Amos made his mission known, Greeley shrieked:

"Do you expect me to hire the whole damned army?"

Amos modestly explained he wanted a job for himself alone.

"Have you any other reason for asking employment than that of having been a soldier?" the editor demanded.

For reply Amos swung about, and, gracefully parting the long coat-tails of his blue overcoat, revealed the painful absence of fabric from the seat of his trousers.

He was given a chance and made good so quickly that he was soon an active factor in the editorial rooms, remaining until Charles A. Dana bought the *Sun* and took him on as the best managing editor New York ever knew.

WHEN Ella Wheeler Wilcox was barnstorming as an apprentice versemaker, she had one of her poems accepted for publication in *The Smart Set*, then a publication of a somewhat breezy character. Charles Hanson Towne, the editor at the time, tells the following amusing story about this poem in his book, "Adventures in Editing":

Once there was an unfortunate happening concerning one of Mrs. Wilcox's accepted poems which gave her more anguish than anything. She had opened a certain set of verses with one of her most cosmic lines, typical of her style:

My soul is a lighthouse keeper

but the linotype operator in setting it up caused it to read

My soul is a light housekeeper

Mrs. Wilcox never forgave that linotyper; and neither did I. Her followers must have thought their beloved leader had gone out of her mind.

PERHAPS the most impressive signs pointing toward progress in the printing industry are the annual gatherings at different points in the country of those who are devoting their lives to bettering of the trade and its men and women. Such a gathering was scheduled for Indianapolis June 27, 28, and 29. It was the sixth annual conference of printing teachers—men occupying positions as teachers of printing in the vocational schools and as such are laying the foundation for craftsmanship in prospective apprentices. These men gather at the U. T. A. School of Printing in Indianapolis where they talk shop, swap ideas, and listen to veterans in the industry. This year the conference was particularly favored by the appearance on the program of such men as Charles Francis, Dad Mickel, and E. E. Sheldon—men who have spent the biggest part of their lives in helping the printer to solve his problems. The conference was a success in every detail.

Printing Costs Decrease With Larger Production

By MARTIN HEIR

THE table below contains a report of the composite hour costs of the different departments in the printing plants of the United States and Canada for 1926, as well as the production record of the different printing presses used in the same period, gathered and assembled from the cost sheets issued by the Typothetae locals in fourteen leading printing centers in the United States and Canada; in other words, the table shows the average of the averages in more than a thousand widely scattered printing plants, both as to cost and production.

A comparison of the average hour costs for 1925 and 1926 shows that, although the hour costs have advanced, the cost of the printed product has come down, as the production in the pressroom has increased greatly during the year. Thus, for instance, while the hour cost for the small hand-fed platens increased ten cents—from \$1.70 in 1925 to \$1.80 in 1926—the production has increased from 1,140 in 1925 to 1,313 in 1926; the hour cost on the Kelly and on the Miehle Vertical has increased from \$3.01 to

\$3.17 and \$2.41 to \$2.64, respectively, while the production has increased from 2,117 to 2,364 an hour for the Kelly and from 2,185 to 2,260 for the Miehle Vertical; on the other hand, the hour cost for the small mechanically fed platen dropped from \$1.81 to \$1.77, while the production increased from 1,447 to 1,564.

The table is full of suggestions for the wide-awake cost man. It shows at a glance a great variation of costs in different localities; the two Texas cities, for instance, are abnormally high on hand composition. The pressroom costs in Dallas, however, are considerably below the average for the country; thus a thousand impressions for the small platen cost \$1.39, mechanical feed \$1.02, pony \$2.82, etc.

The cities with the lowest average costs are Montreal and Cincinnati; in Montreal hand composition costs \$2.74 an hour, in Cincinnati \$2.89. In Cincinnati the cost of a thousand impressions on the small platen is \$1.32, mechanical feed \$0.96, pony \$2.85; in Montreal, \$1.36, \$1.49, and \$2.41, respectively.

To voice an opinion based on the facts stated above would perhaps be dangerous; but it seems to us that a decided attempt to lower printing costs has been made, regardless of the fact that the hour costs have advanced. As a matter of fact, hour costs are only indicators, units to be used in estimating and billing; what really counts is what is produced for the money charged — the number of impressions given, for instance, at a certain price. If the costs of a thousand impressions could be materially lowered without entailing too costly changes in equipment, the industry as a whole would be the gainer. The costs must come down, to that we all agree; how to do it is the question. From every corner of the broad land come complaints of decreased demand for the printer's product; why? This condition is not natural; the field is bigger than it used to be; it has increased greatly in recent years; but a big part of the orders going to the commercial printer in the past is now going to the specialty printers, who have lower production costs; in fact, nearly two hundred different items of printing — from telephone directories to envelopes — that five or ten years ago were floating around on the commercial printing

AVERAGE PRINTING COSTS IN THE UNITED STATES AND CANADA FOR THE YEAR 1926
Including Stock Handling and Selling Expenses

	New Orleans	Albany	Detroit	Balti- more	Cin- cinnati	Mil- waukee	Pitta- burgh	Mont- real	Cleve- land	Wash- ington	Hous- ton	Minne- apolis	Dallas	Chi- cago	1926 Average	1925 Average
Hand composition	\$3.68	\$3.61	\$4.23	\$3.10	\$2.89	\$3.63	\$3.59	\$2.74	\$3.78	\$3.22	\$4.26	\$3.37	\$4.36	\$3.96	\$3.60	\$3.39
Slugcasting machine	3.62	4.92	.....	3.62	2.73	3.26	2.85	3.15	3.38	3.51	4.88	2.76	3.56	3.57	3.52	3.57
Monotype keyboard	2.11	.....	.....	2.41	2.36	.....	.....	2.53	3.74	3.02	.....	.....	.....	3.10	2.75	2.66
Monotype caster	.....	.....	.....	2.82	2.34	.....	.....	2.61	3.00	2.85	.....	.....	.....	2.13	2.62	2.53
Small platen, hand feed	1.65	1.58	2.21	1.59	1.50	1.81	1.93	1.39	1.98	1.71	2.08	1.65	1.94	2.18	1.80	1.70
Large platen, hand feed	2.10	.....	2.43	2.49	1.55	2.39	2.37	1.75	2.38	.....	2.50	1.62	.....	2.75	2.21	2.81
Small platen, mechanical feed	1.76	1.70	1.91	1.73	1.43	1.79	1.99	1.77	1.94	2.00	2.08	1.51	1.45	.....	1.77	1.81
Large platen, mechanical feed	2.13	1.75	2.60	.....	1.66	1.90	2.54	.....	2.06	.....	2.13	1.62	1.85	.....	2.02	1.95
Kelly	.....	3.22	3.48	2.57	2.60	3.16	3.52	2.81	2.85	3.07	4.64	2.33	3.76	3.14	3.17	3.01
Miehle Vertical	2.77	2.75	2.48	2.90	.....	2.53	2.83	.....	2.81	2.66	.....	1.82	.....	2.85	2.64	2.41
Pony cylinder	3.18	3.77	4.74	2.91	3.17	3.57	3.59	2.82	3.61	.....	4.16	4.04	3.84	4.12	3.96	3.38
Medium cylinder	4.28	3.73	4.26	4.36	3.67	3.98	3.97	3.98	4.56	4.08	4.89	3.68	5.93	4.37	4.60	4.04
Large cylinder	.....	4.68	4.78	4.06	3.85	4.09	4.03	4.31	5.35	.....	.....	4.44	.....	5.56	4.52	4.26
Medium cylinder, mechanical feed	.....	.....	.....	3.23	.....	.....	5.13	.....	6.73	.....	.....	.....	.....	5.03	3.93	.....
Large cylinder, mechanical feed	.....	.....	.....	3.41	.....	.....	.....	5.18	4.91	.....	.....	.....	.....	4.50	4.12	.....
Cutter	2.91	2.25	3.24	2.11	2.39	2.43	2.37	1.99	3.08	2.58	2.95	2.63	3.45	2.76	2.65	2.48
Forwarding and finishing	2.10	.....	.....	1.38	1.16	1.85	2.13	1.78	1.78	.....	3.14	1.86	.....	.....	1.91	1.86
Bindery C, small machines	2.20	1.49	1.94	1.34	1.49	1.47	1.78	1.27	1.73	1.71	2.45	1.89	2.21	2.38	1.81	1.62
Hand bindery	1.40	1.11	1.26	.82	.85	.88	.98	.69	1.12	1.10	1.20	.92	1.32	1.32	1.07	.99

AVERAGE PRESS PRODUCTION IN THE UNITED STATES AND CANADA FOR THE YEAR 1926

	New Orleans	Albany	Detroit	Baltimore	Cincinnati	Milwaukee	Pittsburgh	Montreal	Cleveland	Washington	Houston	Minneapolis	Dallas	Chicago	1926 Average	1925 Average
Small platen, hand feed	1360	1029	1081	1264	1135	1206	1260	1019	1162	1346	1389	1107	1398		1313	1140
Large platen, hand feed	908		1000	907	940	1055	966	910	926		1165	962			1082	918
Small platen, mechanical feed	1520	1475	1485	1503	1473	1410	1553	1185	1366	1349	1562	1456	1428		1564	1447
Large platen, mechanical feed	1270	875	1341		1313	1274	1432		1409		1219	1419	1465		1446	
Kelly		1970	2307	2216	1950	2167	2254	1715	2209	2192	2480	2343	2201		2364	2117
Miehle Vertical	2505	2341	2388	1865		2478	2254		2074	2258		2175			2260	2185
Pony cylinder	1227	1440	1575	1166	1114	1121	1387	1167	1168		1439	1022	1357		1265	1145
Medium cylinder	1275	1092	1153	1178	981	1054	1229	1062	1070	1275	1255	1243	1325		1169	1139
Large cylinder		989	1002	1247	887	952	1164	987	1012			1050			1032	1000
Medium cylinder, mechanical feed				1162			1443		1268						1291	1044
Large cylinder, mechanical feed				1101				1164	1161						1142	

market are now produced almost exclusively in specialty plants. These plants are flourishing beyond expectations, although their prices seem ridiculous to the commercial printer. What's the answer? More specialty plants? Hardly. A close study of printing conditions past and present has led us to believe that the only salvation of the industry is mod-

ern methods and modern equipment. Throw out the old and obsolete machines and reduce costs; keep close watch on costs and production, and give the men in the plant a chance to do their best by providing them with sufficient and up-to-date materials to work with. Only by a concerted effort along this line can we expect to prosper.

The Printing Survey in Cincinnati

By MARTIN HEIR

FROM time to time Typothetae organizations in different cities make surveys of the printing conditions in their respective localities by taking from the printers' books data on sales and costs of production for a certain period, both as to the business in general and as to selected groups in particular. Thus a fairly correct analysis of the industry may be made and a comprehensive report as to the condition of the industry in the city given.

The Franklin Typothetae of Cincinnati is the latest organization to make such a survey. It covered the year 1926 and was confined almost entirely to what is called commercial printing plants, numbering in all 136 and producing the biggest part of the printing in the territory named. As Cincinnati has 315 printing plants of one kind or another, it is a pity that not a larger number were covered; but as the plants covered are representative of the industry it nevertheless follows that the survey gives a fair report of the industry as a whole.

The following are the outstanding facts about the plants surveyed:

Mechanical investment.....	\$4,852,801
Mechanical employees.....	2,240
Other employees.....	387
Total employees.....	2,627

With this equipment and with these employees printing was produced which sold at \$11,278,042. The actual cost of this production was \$10,430,442, divided as follows: Mechanical payroll, \$3,262,680; overhead and selling expenses, \$3,332,727; materials and outside purchases, \$3,835,035. The profit (\$11,278,042 — \$10,430,442) was \$847,600.

Figured in percentages we obtain the following results: The wages paid amounted to 28.93 per cent of the sales, the overhead and sales expenses to 29.55 per cent, the materials to 34.01 per cent, and the profit to 7.51 per cent. So far, so good. But this is only an average. If every printer in Cincinnati had made such a profit, everything would have been lovely and everybody would have been satisfied; not so, however.

By analyzing the survey report we find that out of a group of forty-three

plants with an average plant investment of \$71,000 (the larger plants), thirty-one made a profit; the other twelve operated at a loss. In a group of forty-one plants with an average plant investment of about twenty-six thousand dollars, an average profit of 5.92 per cent was made; twelve plants operated at a loss. In a group of eighty-four plants with an average plant investment of about fifty thousand dollars (the medium-size plants), a profit of 8.32 per cent was

made; but in this group only sixty plants made a profit, the others operated at a loss. In a group of thirty-three of the larger plants, all operating standard cost finding systems, an average profit of 10.10 per cent was made; in this group twenty-four plants made a profit, while nine operated at a loss. In ten plants with an average plant investment of \$18,500, operating without cost systems, an average loss of 1.98 per cent was shown; five of these plants made a profit, but the loss in the other five was great enough to show a loss for the whole group.

Thus we are again confronted with the cold fact that the profit is made by the plant with an efficient cost organization; in other words, the printer who knows at all times what he is doing, makes money. This is a fact worthy of considerably more attention than it hitherto has received. Let the Cincinnati survey show you the way to better profit; it is full of valuable suggestions to any one who wishes to see and learn.

New Heads for Typothetae Printing School

THAT the United Typothetae of America program of education will begin to function immediately at the Carnegie Institute of Technology is evident from the announcement by Dr. Thomas S. Baker, president of Carnegie, that the two appointments to the Typothetae chairs in printing instruction have been made. The honor of being the first United Typothetae of America professor in printing goes to David Gustafson, A.B., A.M., who becomes the head of the Department of Printing at Carnegie. John C. Martin, a member of the printing faculty at Carnegie for the past eleven years, is named as the United Typothetae of America head instructor in craftsmanship training.

Mr. Gustafson has a very interesting background for the new position. He received his early education at Montclair, New Jersey, graduating from the high school with honor before the age of sixteen. He entered Harvard University, but due to financial reverses completed but one year of study there. He then found remunerative employment with one of the large manufacturers of printing equipment and for three and one-half years got a good insight into certain fundamental phases of the printing industry. In 1909 he became a student at the divinity school of the University of Chicago. During the years that followed he spent part of his time in continued study at the University of Chicago and at the same time supported himself and his family (he had married in 1912) by

preaching and teaching. The degree of A.B. was secured at the University of Chicago, where he received special mention for excellent scholarship and was elected to the scholastic honorary society of Phi Beta Kappa.

Deciding definitely in 1916 to devote his life to educational work, he joined the faculty of Bethel Institute, St. Paul. In the fall of 1919 he sailed with his family to China and became the principal of Yihg Dzae Academy of Shaohing, a junior and senior high school for boys, drawing students from the best families in one of the wealthiest and most famous districts in China. Due to the difficulties occasioned by the civil war in China he returned to America in 1926 and became a resident graduate student at the University of Chicago. He has received his A.M. degree in education, and is working toward the doctorate. He has had teaching experience also at both the University of Chicago and Northwestern University.

Mr. Martin, who will have charge of the shop courses under the general supervision of Mr. Gustafson, is thoroughly acquainted with printing education. He came to Carnegie in 1917 as instructor in monotype, having been a successful teacher in this work for many years previously in Philadelphia and New York city. Three years ago he was promoted to head instructor in shop courses at Carnegie. For the past year and one-half he has been the acting head of the Department of Printing.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in its catalogue, a copy of which will be sent upon request.

Select Your Vacation Reading Now

THE months of July, August, and September are vacation months; the climate then turns the mind of the Southerner to the northern woods, where he can commune with nature at his heart's desire under favorable conditions, and the mind of the Northerner to northern streams and lakes, where the bass, the trout, and the pike are abundant and afford mighty good sport. Then, when the day's manual tasks are done and he finds a soft chair in a shady nook, a good book on an interesting subject will be found a friend indeed. If it is at hand, well and good; if not, a fine opportunity for entertainment and education has come to naught. A word of advice as to beneficial vacation reading may therefore be in order.

Principles of Selling by Mail

By JAMES HAMILTON PICKEN

In the preface the author says: "This volume is written to serve as an introduction to building business by mail. At the same time it is more than a mere introduction, for it offers the reader a complete method, both for writing and for using letters. In other words, it is a statement of the fundamental rules or formulas for selling by mail. Applications of the rules in mail work also are given." Nothing more need be said. If a book can fill this large bill it is worth all the money one may ask for it; and this one seems to fill the bill to satisfaction. It is of especial value to the printer in the mail-order business or who has customers selling by mail solicitation.

PRINCIPLES OF SELLING BY MAIL. By James Hamilton Picken. 374 pages, 5½ by 8¼; cloth. A. W. Shaw Company, Chicago. \$6 net.

How to Buy Printing Profitably

Edited by JOHN CLYDE OSWALD

The New York Employing Printers Association has been and is campaigning to increase the demand for the product of its members. The book named above has been issued as the basis for its current year's campaign to promote the more effective and economical use of

printing in business. It represents the combined experience of many printing establishments which are members of that association in assisting their customers both to save money and to make money by means of a more intelligent planning and buying of printing than

Other Books of Interest

How to Apply for a Position. An interesting booklet on an interesting subject by Maurice H. Wesen. Seventy-five pages in paper cover. The College Book Store, Lincoln, Nebraska.

Report of the Committee of Inquiry Into Government Printing Establishments. A thorough analysis of the government printing in England. Any one interested may obtain the report from His Majesty's Stationery Office, Adastral House, Kingsway, London, W. C. 2, at the price of one dollar.

Fifteenth Century Paper Making. By Dard Hunter. An interesting sixteen-page booklet published by Plandome Press, 240 West Fortieth street, New York city. One dollar.

A Dutch Type Founder on the Invention of Printing. By Douglas C. McMurtrie. Plandome Press, New York city. Fifty cents.

Fraktur Type Design. A critical analysis of the work of J. F. Unger by Douglas C. McMurtrie. Plandome Press, New York city. Fifty cents.

Biographical Notes on J. F. Unger. By Douglas C. McMurtrie. Plandome Press, New York city. Fifty cents.

Type Punches Cut by Garamond and Le Bé. A discussion regarding their preservation or loss. By Douglas C. McMurtrie. Plandome Press, New York city. Fifty cents.

Printers' Devices in Dutch Incunabula. By W. J. Schretlen. Plandome Press, New York city. One dollar.

generally prevails. As the printers of New York produce twenty-eight per cent of all the printed matter manufactured in the United States, it is logical that their experience should contain much sound and helpful advice for the user and buyer of printing.

Unlike other books about printing which have preceded it, "How to Buy Printing Profitably" is not primarily concerned with the mechanics of printing, such as paper, presswork, binding, and the like, important though these things

are. Rather it deals for the first time in a systematic way with the business functions which printing performs.

The book is first being distributed on request without charge to buyers of printing in the New York market. Following this any remainder of the edition will be sold at one dollar a copy, the actual cost of production. It contains 144 pages, 6 by 9, and is cloth bound.

American Labor and American Democracy

By WILLIAM ENGLISH WALLING

A somewhat intimate view of the social philosophy, the economic program, and the political platform of organized labor, showing it as a developer of American democracy and a product of American economic conditions. The author aims to prove from original documents that our labor movement has evolved a new political method, a new view of political government, and a new policy for the government of industry.

AMERICAN LABOR AND AMERICAN DEMOCRACY. By William English Walling. 184 pages; cloth binding, gold stamped. Harper's, New York city. \$3.

Fifth Annual of Advertising Art

The Art Directors Club holds an exhibition of advertisements every year at the Art Center, New York city, at which the club's medals and other prizes, as well as honorable mention, are given for merit in conception and design, layout, artwork, motif, and typography. The result is then published in what is called the "Annual of Advertising Art." The one under consideration contains the advertisements for 1925, the winners of the medals and prizes, with those awarded honorable mention. Thus the book contains the best there was produced in advertising art in 1925. The first section of the book contains contributed articles by leading advertising producers, the second section four-color processwork, and the rest black and white reproductions in line and halftone. It is distributed through the Book Service Company, New York city.

FIFTH ANNUAL OF ADVERTISING ART. 168 large pages; boards. The Art Directors Club and the Book Service Company, New York city.

A Yardstick for Measuring Printing

By HENRY M. ELLIS

The author of this book is the managing director of the Milwaukee Typothetae. Prior to coming to Milwaukee, Mr. Ellis was managing director of the New Orleans Typothetae. This booklet is the result of experiences gained in these two positions, as he as director of a master printers' association is almost daily coming face to face with problems of the kind the booklet discusses. Says he:

The facts briefly presented here may reveal to the buyer of printing a few of the many reasons why printers vary in their output as well as in their estimates or charges for jobs. In the latter connection, a high grade of printing, calling, as it does, for the finest, most painstaking workmanship, as well as for fine materials, can only be produced at a price commensurate with these factors. Yet other grades of printing sold at lesser cost depend just as much on the degree of skill as well as the time and material put into them. Yet we believe it is possible to establish certain defined standards for measuring printing qualities which may serve as a guide to printers and buyers alike. We present such a grade scale—a yardstick—in the pages following. It is the result of a careful survey of products emanating from printers in widely scattered cities and a study and analysis of a number of letters from printers who were asked to contribute their views on this important subject.

The book is published by Norman T. A. Munder & Co., and carries the Munder stamp of quality printing.

Imposition

This is the fourth book of the series of "Standard Text Books on Printing" published by the Department of Education of the United Typothetae of America. It deals with the fundamental requirement in bookmaking: how to impose a form correctly and lock it up properly. The subject matter is written in simple language easily understood by student and craftsman alike. As such it will find a wide field in the steadily increasing army of stonemen.

IMPOSITION. A treatise on stonework. 102 pages, 6" by 9"; cloth binding. The Department of Education of the United Typothetae of America.

An Outline of Careers

By EDWARD L. BERNAYS

This book was prepared to fill a definite need. Hitherto there has been no guide to assist men and women to choose their work, *the work they are best fitted for*. Here the men and women who have made the greatest success, and who are therefore best qualified to speak, have written down the requirements for success in their lines of achievement.

They speak with enthusiasm. Each is fitted for and loves his work. Hence this is more than a guide to success.

In today's highly competitive scheme you must start abreast or ahead of your fellow-worker to win the race. There are exceptions—brilliant men who succeed at anything—but think how far they might go in the proper career!

AN OUTLINE OF CAREERS. Edited by Edward L. Bernays. 432 pages, 6¼ by 9¼; cloth. George H. Doran Company, New York city. Five dollars net.

Catechism of Printing

By C. J. RHEIN

The author is principal of the New Era Training School, Lancaster, Pennsylvania. As such he has frequently found it necessary to provide lesson sheets for his pupils. Thus he happened to hit on the idea of this catechism where practically every question coming up in the day's work in a print shop and a number of others are asked and an answer provided. As such it is a valuable book and an immensely practical one. The booklet was started in 1924, and different pupils have worked on it for a period of three years, as no boy remains in school longer than nine months. From there he is sent to the place where he is best fitted to continue his training.

A Short History of Stereotyping

Says the author: "I undertook this task of recording and compiling a sequence of historical and mechanical facts pertaining to the art of stereotyping in order to render the reader conversant with the origin and development of that art to which he is devoting his time, energy, and skill. If this booklet will serve for only one purpose, namely, to instil in the American stereotyper the conviction that stereotyping is an *art* born through centuries of hard, unceasing toil on the part of eminent men, and that in doing his daily bit he is carrying on the traditions of a craft, I will feel most amply repaid for the time and labor I have spent in gathering the material contained in this booklet."

No higher object of a man's ambition could ever be aimed at or attained. Nothing in this world is so beautiful as to work for the other fellow's uplift, nor is any other job usually so thankless. We feel, however, that the author has needlessly narrowed his field. In these days of wonderful expansion and development things undreamt of yesteryear are taking place; as, for instance, the development of the country printer and publisher as his own stereotyper. These are the ones with the real problems; hence, if the book can help to solve their problems, the author may have added reason for feeling gratified. And we believe it can, especially in its chapter on the dry mat.

A SHORT HISTORY OF STEREOTYPING. By George A. Kubler. 94 pages; board cover. Certified Dry Mat Corporation, New York city.

Style Book for Writers and Editors

By C. O. SYLVESTER MAWSON

This book is born of the actual working needs of writers and editors as brought out in courses of study prepared for the Mawson Editorial School. Doctor Mawson himself is a lexicographer of wide experience. In his daily work he has found that the ordinary dictionary or grammar does not entirely serve the needs of the professional writer. There are many questions regarding the use of capitals, compound words, etc., which constantly rise up to irritate and perplex.

The aim of this practical book is to provide a complete training in the technique of manuscript preparation and editing. It contains chapters relating to the following subjects: Spelling, containing both rules and variants, British preferences, and similar words which are often confused; Compounding of Words; Capitalization; Punctuation; Abbreviations; Figures and Numerals; the Use of Italics; Style in Letter Writing; Proof-reading, and Preparation of Copy.

The material is simple, non-technical, and remarkably clear in its presentation. Rules are given in bold-face type, with examples, variants, and the like immediately following for quick and easy reference. Every professional writer and every editor will welcome this book at first sight, and the veriest amateur in the gentle art of handling the "King's English" could also refer to it with great profit. It is one of the most practical and usable books available for the literary worker.

STYLE BOOK FOR WRITERS AND EDITORS. By C. O. Sylvester Mawson. 216 pages, 5 by 7; cloth. Thomas Y. Crowell Company, New York city. \$1.50 net.

The Country Newspaper

An attempt to show whether or not the country newspaper is well balanced in content and socially useful. The method suggested has been applied over a year's period to thirty-five weeklies in the state of Connecticut. The methods used and the conclusion reached may prove of considerable suggestive value both to country and city editors.

THE COUNTRY NEWSPAPER. By Malcolm MacDonald Willey, Ph.D. 154 pages; cloth binding. The University of North Carolina Press, Chapel Hill, North Carolina.

Five Centuries of Printing

By WILBUR FISKE CLEAVER

This booklet contains a compilation of important events in the history of typography, originally made as lesson sheets for the printing students at the vocational high school, Johnstown, Pennsylvania, and later issued as a booklet. It tells its story in interesting form, is nicely made up and printed, and is a credit to both the author and those who are responsible for the work.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should reach us by the tenth day of the month.

"Now for New York"

WHEN the doors open for the Fourth Educational Graphic Arts Exposition, at Grand Central Palace next September, there will be a gathering of the foremost printers, printing house craftsmen, manufacturers of equipment, dealers in supplies, advertisers, and buyers of printing from practically all important parts of the business world. These great expositions occur but once in periods of five years. Expositions have been called "milestones," fully demonstrating progress in the interval, consisting of developments in equipment, the latest and best kinds of work, and in all respects furnishing an impulse to higher accomplishment.

The importance of the coming Graphic Arts Exposition is signalized by fixing upon the same period for conventions of large organizations in different branches of the industry. Between September 5 and 17 the annual conventions of six organizations will be attended by official delegates and members, who will combine their conventions with the advantages to be derived from the exposition. The organizations meeting for their annual conventions in New York during this period are as follows:

The International Association of Printing House Craftsmen.

United Typothetae of America.

International Association of Electrotypers of America.

Employing Bookbinders of America.

Trade Composition Association.

International Printers Supply Salesmen's Guild.

Plans for the conventions and the exposition will work together to full advantage. Business sessions of the conventions will be held principally in the forenoon and the exposition will be open daily from 1 P.M. to 11 P.M. There will be no overlapping of events and everything will be planned for the most advantageous use of the entire period.

Attendance at the exposition and the study of exhibits must be considered as a money-making proposition. Rejuvenating printing plants is a necessity in making them profitable. Many executives have been looking forward to this exposition as the time when they would purchase new equipment and in many ways improve their business situations. Two floors of the exposition will be devoted to working exhibits. There will be model composing-room equipment, show-

ing the cut-cost system in operation, machine composition of all kinds, the latest type of pressroom equipment, and folding and binding machinery. There is no other way of obtaining such a comprehensive view and comparative knowledge of advanced production equipment except by attendance at this exposition.

In addition to showing the working operations of their equipment, exhibitors will display the most progressive kinds of work being produced on their machinery. Complete departments will also be devoted to comprehensive groupings of all the arts concerned in modern-day printing. Under the title, The Graphic Arts Gallery, visitors will find classified groupings which will provide a wealth of information and stimulus for their own sales purposes. Fine books and bookbindings will furnish an appraisal of the highest attainments in typography, design, illustration and the most seriously considered craftsmanship, because of the regard for permanence in such work. It has been said: "Of all things that man can do or make here below, the most momentous, the most wonderful, are these combinations of type, paper, and ink which we call books." To an increasing extent commercial printing is being modeled upon the wealth of experience of nearly five centuries of bookmaking.

This importance of bookmaking ideals will be further demonstrated by a fine collection of what are termed "Institutional Books." This is a large and growing opportunity for substantial printing orders. Banks and industrial institutions are issuing fine anniversary books to emphasize stability. Practically every large manufacturing establishment can use an illustrated book as a demonstration aid in selling its product. Nearly all new buildings are now exploited by illustrated books. An entire grouping will therefore be devoted to a display of "Institutional Books." These will represent the work of the foremost printing plants of the United States, Canada, England, and the Continent. It is not to be assumed, however, that this kind of printing is of concern to large establishments only. Some of the finest examples in this collection will be the output of small offices whose executives have shown ability in the selection of types, illustrations, color combinations, papers, and bindings, which combined make a high standard of craftsmanship.

Of necessity, some rare books will be exhibited in cases, but so far as possible examples will be displayed in a manner which will afford examination of the complete work. Attendants will be at hand to give all available information to visitors and every effort will be made to make this department a business help.



One of the Interesting Exhibits That Will Be Shown at the Forthcoming Graphic Arts Exposition

Color schemes, in which designs, papers, and inks of great variety are used, will suggest similar effects for advertisers who want to give colorful qualities to their own productions. A grouping devoted to process color engraving will demonstrate the advanced kind of photographic work used in merchandise illustration. This department will be an exposition of the force of attraction and realism in presentation now attainable from the printing press.

An unusual and most timely department will exhibit what is being done in the betterment of newspaper and magazine advertising typography. The examples will show the great skill with which department store, food, clothing, real estate, and other lines of advertising now are prepared by advertising typographers.

The remarkable developments of recent years in offset printing, Aquatone, and similar processes will be exhibited by the latest results. It is generally conceded that there will be great advances in lithographic and planographic processes within the next few years. It will therefore be extremely instruc-

tive to see what is the most advanced work now being produced.

At a previous exposition a printer saw displays of mailing pieces which suggested to him some similar printed matter for one of his clients. He planned and sold business amounting to \$30,000 as the direct result of ideas gained there. In the individual and collective exhibits at the Fourth Educational Graphic Arts Exposition there will be many sales suggestions for printers; every printing executive should take advantage of these aids to business progress.

Not only are early applications for space advisable, but every one planning to attend the coming conventions and the exposition should arrange for hotel reservations through their organizations or through the hotel committee of the National Graphic Arts Expositions, Incorporated. There are many fine hotels within a short distance of the Grand Central Palace, but accommodations are likely to be taxed to the limit. "Now for New York" groups in all parts of the country have already established hotel headquarters and made reservations.

The Harvard Advertising Awards for 1927

AGAIN it is our privilege to call attention to the Harvard Advertising Awards and to implore our readers to give these awards more liberal consideration. The prizes are given for the best work in advertising within the terms of the several awards in accordance with the decisions of a jury of award appointed by the dean of the Harvard Business School. Since from an administrative standpoint some limitation is essential, these awards are restricted to newspaper and periodical advertising and to advertising research done in the United States and Canada. Obviously, it is impossible for the jury of award to survey the whole field of publicity. Consequently, in order to insure consideration, all advertisements and all manuscripts, when required, must be submitted to the secretary of the Harvard Business School in accordance with the regulations here set forth.

The particular interest of our readers will probably be centered around award No. 4: for distinguished individual advertisements. Four prizes of \$1,000 each will be given for excellence in the technique and substance of particular advertisements which have appeared in established American or Canadian newspapers or periodicals.

Ordinarily, but not necessarily, the jury will consider each advertisement and make its awards under one or more of the following classifications:

- (1) For the advertisement most effective in its use of text as the chief means of delivering its message.
- (2) For the advertisement most effective in its use of pictorial illustration as the chief means of delivering its message.
- (3) For the advertisement most effective in its combination of text and illustration as the means of delivering its message.
- (4) For the advertisement most effective in typography.

In its consideration of advertisements the jury will give attention to the excellence of

typography. Correct and effective use of English will be deemed of first importance.

All manuscripts or advertisements must be received at the office of the secretary of the Harvard Business School by 5 p.m. on December 31, 1927. Announcement of the awards will be made as soon after the close of the contest as practicable.

Old-Time Printer Retires

Winfield P. Dunn, for many years the directing head of the W. P. Dunn Printing Company, Chicago, has retired from active participation in the company he founded many, many years ago. He is now eighty-two years old and has been connected with the printing business for more than sixty years. Mr. Dunn was one of the delegates from Chicago to the organization meeting of the United Typothetae of America in Apollo Hall, Chicago, in October, 1887. From 1901 to 1911 he was a member of the Chicago city council. We hope that Mr. Dunn for many years will enjoy the rest he so decidedly deserves.

Ed. Howe Honored

Senator Arthur Capper of Topeka and William Allen White of Emporia were speakers at a dinner on June 16 tendered to Ed. Howe, former editor of the *Atchison Daily Globe*, by his fellow townsmen on the fiftieth anniversary of the paper he founded. Three hundred persons were present at the dinner. Heber Mize, president of the Atchison chamber of commerce, presided as toastmaster. Many Kansas and Missouri newspapers sent representatives to attest the popularity of the "Sage of Potato Hill." Mr. White credited Mr. Howe with having first given him the incentive to write when, as a boy of eighteen at work in a printing office, he read the older man's novel, "The Story of a Country Town." Senator Capper told of his long friendship with the Atchison editor.

Pacific Coast Craftsmen Meet

The Pacific Coast Clubs of Printing House Craftsmen met in annual convention in Portland, Oregon, June 24 and 25, and listened to a number of high-grade addresses delivered by such eminent speakers as John Henry Nash, John J. Deviny, Henry Lewis Bullen, Hartley Jackson, Frank McCaffrey, and Haywood H. Hunt. It was a successful convention in every sense of the word, reflecting credit on every one who had anything to do with it.

New Linotype Composition Scale

W. Van Hinkle, executive secretary of the Grand Rapids Typothetae, has published and copyrighted a new scale for finding the cost of machine composition, figured on the square-inch basis at an hour rate of \$3. The scale, however, may easily be adapted to any other hour rate. It covers all straight-matter type sizes and gives penalties for all variations from straight-matter composition. The scale is simple and, as far as we can see, practical in every way.

Augusta Printing Firm Reorganizes

It will probably interest some of the printers of the Southeast to learn of the reorganization of the Ridgely-Tidwell Company, Augusta, Georgia. George W. Tidwell, who has been with the company since its organization thirteen years ago, has sold his interest to Ben W. Davis, who has been elected vice-president and manager. Mr. Davis has been with the Ridgely-Tidwell Company since August, 1926, serving in the capacity of superintendent until the recent change. Mr. Tidwell is entering the advertising service field, with offices in Augusta.

Traveling Exhibits of Graphic Art

For several years the Division of Graphic Arts of the United States National Museum, Washington, has been sending out traveling exhibits showing how prints are made. At present there are six exhibits, two large and four small ones. The information is practically the same in each. During the season which is about coming to a close they have been shown in forty-five different places in the East, Middle West, and far West at museums, clubs, stores, schools, public libraries, colleges, conventions, and printers' organizations. The two larger exhibits are engaged for a large part of next season; in fact, only one has available open dates; these are for the months of November, December, January, May, and June. One of the small exhibits will be routed in California from S. & G. Gump Company, San Francisco.

These exhibits are loaned free for periods from two weeks to two months, the exhibitor's only expense being for the express. They are not loaned to individuals but to organizations who will display them for the benefit of many people. The small exhibits consist of about twenty-two mats, 14½ by 20 inches, and at present are available for any month next season. Early engagements would be appreciated by the museum.

The large exhibits consist of twelve frames, 32 by 48 inches, without glass, and weigh boxed 330 and 434 pounds, respectively. Further information can be obtained from the United States National Museum.

The Brown Monthly Awards

The L. L. Brown Paper Company makes an award of \$25 each month to the salesman reporting the most interesting instance of creative salesmanship on any of its papers. The last prize winner was Leonard F. Hilby, with the L. S. Bosworth Company, Houston. The other prize winners are D. S. Crawford, Sierra Paper Company, Los Angeles; E. Phillips, Forest Paper Company, New York city; Dietrich Conradi, D. L. Ward Company, Philadelphia; W. B. Van Der Beek, Miller & Wright Paper Company, New York city; R. E. Reed, Zellerbach Paper Company, Portland, Oregon; E. G. Meek, Cleveland Paper Company, Cleveland, and W. W. Rowe, Messenger Paper Company, Chicago.

Maine Press to Meet in August

This year's annual session of the Maine Press Association will be held Friday and Saturday, August 19 and 20, at Lakewood, a summer resort in the Kennebec valley, five miles from Skowhegan. Lakewood is said to have the finest summer theater in America. In the summer colony which assembles there the theatrical element predominates. Probably nowhere east of the Pacific coast is found such a notable company of playwrights, authors, producers, stage, and screen stars. The newspaper craft will be guests of the management at the theatrical performance Friday evening. They are offered the use of the golf course, country club, tennis courts, canoes, boats, and bathing suits without expense. The annual banquet will be held Friday evening. Several distinguished speakers are expected and notable guests will be present.

Recognizing the distinction conferred upon that section by the gathering of newspaper people, the Somerset Central Agri-

cultural Society has extended an invitation to the ladies and members of the Maine Press to attend the Friday afternoon races at Fair View Park in Skowhegan. The officers of the Maine Press for the current year



"Lindy," as Set on the Monotype by Charles H. Singer, Menasha, Wisconsin

are: President, Charles F. Mann, Lisbon Falls; vice-president, S. H. Erskine, Damariscotta; secretary-treasurer, O. L. Evans, Dover-Foxcroft; executive committee: C. F. Mann, Samuel H. Erskine, O. L. Evans, A. K. Stetson, and Charles G. Jenness.

Men and Matters of Interest

FRANK E. CHIZZINI has joined the staff of associates of The Robert E. Ramsay Organization, Incorporated, sales promotion counselors, New York city.

A. R. TIMBERMAN, former Chicago manager of the Ault & Wiborg Company, ink manufacturers, announces that he has formed his own company for the manufacture of printing and lithographic inks.

THE L. L. Brown Paper Company announces that it has won out in a suit brought by the Byron Weston Company, claiming infringement of a patent covering the method of making flexible hinge paper.

THE Kidder Press Company announces the appointment of Joel F. Sheppard as general manager. Mr. Sheppard is well known throughout the printing trade as the manufacturer of the U. P. M. vacuum bronzers and rotary presses.

G. R. WILLIAMS, for the past twenty-two years superintendent and works manager of the Kidder Press Company, has been appointed sales engineer for the Meisel Press Manufacturing Company. Mr. Williams is a man of broad experience in his chosen field and as such he will be of great assistance to users of Meisel presses.

COLTER RULE has again joined the sales staff of Bradner Smith & Co., paper merchants, Chicago. Mr. Rule is a paper man of the highest caliber and as such is a real acquisition by the popular Chicago paper house. Lately he was vice-president of Dwight Bros. Paper Company, Chicago. For some years past he was manager of the Whitaker Paper Company, Pittsburgh.



When Mayor Walker Pinned the Medal of Achievement on the Breast of Colonel Lindbergh
As seen from THE INLAND PRINTER office, 41 Park Row, New York city.

President American Institute Graphic Arts

The new president of the American Institute of Graphic Arts, Frederick G. Melcher, is a bookman and editor of the *Publishers' Weekly*. This means that he has a broad knowledge of the entire range of the graphic arts which enter into the production of a book.

He has crowded an energetic life into his forty-eight years of life. As a youth of sixteen he was graduated from the Newton, Massachusetts, High School and went immediately into Estes & Lauriat's retail book store, Boston, where he spent eighteen years. It was D. B. Updike who first interested him in fine printing through the "Altar Book" and the precious volumes he was then busily collecting from Europe.

The W. K. Stewart Company, Indianapolis, secured Melcher as manager of its bookstore in 1913. Here he met Edwin Grabhorn, who had started the Studio Press. Mr. Melcher took an active interest in the John Herron Art Institute and its exhibits and began his collection of the typographic works of Bruce Rogers and Frederic Goudy.

In 1918 he became vice-president of the R. R. Bowker Company and editor of the *Publishers' Weekly*. He served the American Booksellers Association as secretary for two years; helped organize the National Association of Book Publishers, acting as executive secretary for three and one-half years, and was president for two years of the New York Booksellers League. Has written much on bookmaking and bookselling, besides traveling and lecturing on these subjects. Was guest of the booksellers of Great Britain and Ireland at their Oxford convention in 1924. His personal library contains six



Frederick G. Melcher

hundred volumes on the book trade. For two years he was a director of the A. I. G. A., which has rapidly gained a national reputation for the educational work it is doing. Under the guidance of President Melcher it will undoubtedly become internationally known.—S. H. HORGAN.

In Memoriam

C. COLES PHILLIPS, one of the best beloved of American illustrators, passed away recently at the age of forty-seven. Though in failing health for a year he continued work almost to the last. He was among the first of the great illustrators to turn his



C. Coles Phillips

talents to advertising hosiery, silverware, and other products, thus raising the standards of advertising in America. He was born in Springfield, Ohio. His first job was in a grocery store, where at the age of twelve he showed genius in the sketches he made on paper bags and wrapping paper. The American Radiator Company gave him a place as a clerk when he was twenty. Here he was a failure because he devoted too much time to sketching. Proving a "misfit" in a manufacturing plant, he was induced to enter Kenyon College in the class of 1905. Before graduation he took a position in the radiator company's office in New York city so as to be near art schools. *Life* published some of his drawings, which resulted in his taking up the study of art seriously both in New York city and Paris. Mr. Phillips won distinction for the extraordinary beauty of his modern American girls, and on these his fame will rest.—S. H. HORGAN.

ALLEN COLLIER, president of the Procter & Collier Company, Cincinnati, president of the Franklin Typothetae of Cincinnati, and one of the best known printers in the United States—for his ability as well as for his personal characteristics—died suddenly Thursday, June 16, sixty-four years of age. Mr. Collier entered the printing business at the age of thirteen as an operator of a toy printing outfit, building a profitable business on a small scale. At the time of his death he was the head of a business with a national reputation and clientele. As such he became an outstanding

figure both in typothetae councils and other business organizations. It is men of Mr. Collier's caliber that it hurts to lose. They are not easily replaced.

HARRY L. EVEREST, formerly Chicago branch manager of the Harris Automatic Press Company and the first president of the Printers Supply Salesmen's Guild of Chicago, died Wednesday morning, June 22, after a long and complicated illness. While active in business Mr. Everest was known and liked by practically every printer in the large Chicago territory. He was also a member of long standing of the Chicago Club of Printing House Craftsmen.

NATHANIEL H. BLATCHFORD, for fifty-seven years manager of the Chicago branch of the E. W. Blatchford Metal Company, died suddenly of heart disease Tuesday morning, June 14, nearly seventy-six years old. Mr. Blatchford was at his office as usual on Monday, but during the following night became ill. As the Blatchford Metal Company was the first and practically the only dealer in slug metal at the time the linotype came on the market, the deceased had gained a wide acquaintance with the printers of the Middle West, who now will be pained to hear of his death.

Boston Typothetae Advertisises

A folder, "Just Printing," has recently been issued by the Boston Typothetae Board of Trade and mailed to ten thousand business men in the New England states. It is the initial piece in a campaign of six such pieces, issued with the idea of acquainting these business men with the services of the members of the Boston Typothetae. It is our understanding that all the typothetae organizations in New England are backing the campaign.

Ludlow Poster Shows New Type Sizes

The two-color quarter-sheet poster reproduced herewith was used to announce to Ludlow Typograph Company employees



Poster Used to Announce House-Warming

the house-warming, on May 6, of its recently completed new building, No. 4, at 2039 Lewis street, Chicago, half a block east of its main building. The heavy Gothic lines were set in sixty, seventy-two and eighty-four point. The Caslon Bold faces range up to seventy-two-point.

THE INLAND PRINTER

HARRY HILLMAN, Editor-in-Chief MARTIN HEIR, Associate Editor

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER
632 SHERMAN STREET, CHICAGO



VOL. 79

JULY, 1927

No. 4

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supply-men's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farringdon Road, London, E. C., England.
WM. DAWSON & Sons, Cannon House, Breems buildings, London, E. C., England.

ALEX. COWAN & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & Sons (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS AND SYSTEMS

BOOKS AND SYSTEMS for printers and publishers. Complete illustrated catalogue free. PORTE PUBLISHING CO., Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

WE DESIRE REPRESENTATION in Chicago, San Francisco, New Orleans and St. Louis from type jobbers and other concerns having a large following among printers and advertising agencies to act as direct distributors of new European type faces now well introduced in this country; only reliable and financially responsible applicants will be considered. For further details and interview give all qualifications and address all inquiries to JOSEF GORODIZ, 15 Park row, New York city.

CHICAGO BUSINESS SPACE FOR RENT—Desirable first floor and basement available for printer desiring to locate in business district of Chicago (only two blocks from loop); this very light floor is 50 by 100 and is wired for power; will stand heavy load; rent very reasonable and based on first floor only. E 685.

FOR SALE—Complete job printing plant; now in use in connection with daily newspaper in thriving Wisconsin city; going business, making money; room needed for daily. E 688.

FOR SALE

LIBRARY DISSOLUTION SALE—Inland Printers from October, 1899, to March, 1918, in stiff leather bound volumes; complete except two volumes, October, 1900, to March, 1901, and April, 1906, to September, 1906; price, \$100. Also have 29 volumes of "Printing Art" from March, 1903, to February, 1918; complete except one volume, September, 1915, to February, 1916; price, \$100. E 678.

ELECTROTYPE MACHINERY—Molding press, metal furnace, saw sharpener, saw table, rougher, wax shaver, Daniels planer, trimmer, dynamo, black leader, curved plate router, dovetailer, wax kettle, ventilating fan, boiler; bargain prices. RIVERSIDE PRINTING CO., 420 Tenth street, Milwaukee, Wis.

FOR SALE—To close an estate, Harris 2-color S-1, commercial press, sheet size 15 by 19, speed to 10,000; also equipped for coupon work, 41 numbering heads and parallel perforator; cost over \$6,500; no reasonable offer refused. RAMSEY-BURNS PRINTING CO., 33 S. Los Robles avenue, Pasadena, Cal.

FOR SALE—Three Monotype casters, 2 keyboards and large assortment of matrices; will sell very cheap; equipment is four years old and in first-class condition, ready to operate. TRANSO ENVELOPE CO., 3512 N. Kimball avenue, Chicago, Ill.

FOR SALE—Stitchers: National, size 4, series No. 863, used four months, takes up to 3/4 inch, made by Gitzendanner-Muller; Perfection, No. 2, made by J. L. Morrison Co., takes up to 3/4 inch, No. 1055; make offer. E 686.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 West Jackson boulevard, Chicago.

MONOTYPE COMPOSITION CASTER and keyboard for sale, with display attachment, molds and mats; can be seen in operation; a bargain for cash. GEO. A. FIELD, 421 S. 5th street, Minneapolis, Minn.

HARRIS AUTOMATIC printing presses, all models and sizes, single and two-color, rebuilt and guaranteed; prompt delivery, fair prices. KONECKY BROS., 252 Pennsylvania avenue, Brooklyn, N. Y.

FOR SALE—Well-equipped printing plant, stationery store, stationery and office supplies, greeting cards and gift shop; Oklahoma town of 18,000; established 20 years. E 683.

FOR SALE—14 bound volumes of The Inland Printer, October, 1919, to September, 1926; first-class condition; best offer takes them. GEORGE P. SMILEY, 2809 Claflin avenue, New York city.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 130-134 N. Campbell avenue, Chicago, Ill.

FOR SALE—Two Standard high speed printing presses, 13 by 17 inches; good condition. EASTMAN KODAK COMPANY, Kodak Park Works, Rochester, N. Y.

Megill's Patent

SPRING TONGUE GAUGE PINS

Reg. U. S. Pat. Office



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen.

Megill's Gauge Pins for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY

Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent

DOUBLE-GRIP GAUGES

Reg. U. S. Pat. Office



WISE GRIP. For any job, heavy stock or long runs. \$2.50 set of 3.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

MIEHLE NO. 3 two-revolution, four-roller, in very good condition, rebuilt; at a bargain. 618 Jefferson street, Philadelphia, Pa.

FOR SALE — One No. 2 Miehle press, serial No. 3021, in excellent condition. SEEMANN & PETERS, Saginaw, Mich.

FOR SALE — 44-inch Seybold "Twentieth Century" paper cutter. E 599.

HELP WANTED

Composing Room

JOB COMPOSITOR — Steady work; all steel equipped, doing the better grade of work. CAYUGA PRESS, Box 103, Ithaca, N. Y.

Executives

PRINTING EXECUTIVE — Capable taking complete charge of rotary press equipped plant, manufacturing sales books; excellent opportunity with real future for the right man. Reply in confidence, stating experience, qualifications and salary, to NATIONAL SALES BOOK COMPANY, Long Island City, N. Y.

Managers and Superintendents

AN UNUSUAL OPPORTUNITY with a fine future is now open for a man who can manage our fairly good-sized printing plant efficiently from the standpoints of both production and quality; he must be a really good executive and also thoroughly competent to direct the production of printing of highest quality as well as the general run of work; tell us fully about your qualifications, experience, salary and other interesting facts about yourself, also give references and, if you can, send snap-shot. If not open for this position yourself and you know a man who is qualified for it, you may do a good turn by calling his attention to this really good opportunity with a fine, well-established, progressive firm. E 679.

PRINTING SUPERINTENDENT by modern printing plant; a real opportunity for high-class practical man with good judgment; must be an executive with capacity for detail; one now making good but not satisfied with future prospects; must be thoroughly schooled in high-grade composition, bindery and presswork, with knowledge of estimating. In first letter tell what experience has been, when and where acquired; give age, married or single and salary to start. Confidential. E 687.

Miscellaneous

LEARN LINOTYPING or Intertyping at home, spare time study; steady work, \$55 a week. The Thaler system of linotype operation, together with a complete all-metal Thaler keyboard given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 27 Legal bldg., Washington, D. C.

Proofroom

WE ARE IN SEARCH OF an all-around proofreader, male or female, who can read high-grade book and catalogue work and who has a thorough knowledge of and who has "made good" on press O. K. desk where forms of all sizes are handled daily; union shop, Chicago scale; steady work. W. B. CONKEY COMPANY, Hammond, Indiana.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on mechanism of Intertypes and Linotypes; whatever machines are in use, Bennett's system in conjunction with Sinclair's book saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION — Largest linotype school in the country; established 20 years; more than 1,000 have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks \$100. EMPIRE SCHOOL, 206 East 19th street, New York city; telephone: Gramercy 5733.

OPERATING TAUGHT thoroughly and efficiently; time enough to qualify allowed every student; our students get and hold jobs. Write CLEVELAND LINOTYPE SCHOOL, 211 High avenue, Cleveland, Ohio.

SITUATIONS WANTED

Assistant Manager

ASSISTANT TO MANAGER — Manager of a small up-to-date plant doing \$60,000.00 business annually desires connection with a large concern as assistant to manager or superintendent; age 33; 18 years' experience as practical printer; available at one month's notice. E 682.

Bindery

BINDERY FOREMAN, good executive with thorough practical experience in all classes of bindery work, familiar with folding and all other machines; strictly reliable and conscientious man; wants position anywhere in United States. E 548.

BINDERY FOREMAN wants position in the West, NOT a four-flusher, but one who through experience is capable of handling help and increasing production; a thorough knowledge of all classes of binding and bindery machines. E 529.

Composing Room

MONOTYPE COMBINATION MAN desires position in Massachusetts; married; speedy, accurate; experienced in straight, tabular and foreign matter; casting machine experience running composition matter, sorts, slugs, rules and leads. E 681.

SUPERINTENDENT OR COMPOSING ROOM FOREMAN — Man age 33, married, reliable; 18 years' practical experience, 10 as executive, covering wide variety of work; good typographer; best of references. E 680.

Executives

PRESSROOM SUPERINTENDENT and production supervisor employed at present wants to make a change; 20 years' pressroom experience on high-grade publication, color work; know the business thoroughly; location secondary to congenial working conditions; only replies from up-to-date, progressive concerns will be considered; American, 35 years old. E 601.

EXECUTIVE — Ten years in last two positions with successful record as manager and superintendent; well up in estimating, sales, costs, credits, production and general management; open for a new connection July 15; highest banking and personal references. E 617.

EXECUTIVE and new goods development mechanical engineer with loose leaf, bound book, machine bookkeeping and specialties experience desires responsible connection; age 36. E 684.

Machinery Designer

EXPERIENCED DESIGNER of special machinery to assist printing concern in developing special equipment. E 689.

Pressroom

CYLINDER PRESSMAN on two-color Miehle press or singles; now working; steady, age 34, best references furnished; will go anywhere. E 663.

WANTED TO PURCHASE

WANTED — 1 Crowley backer; two 38-inch three-beam Hickok ruling machines, 38-inch cloth, 1 with Fuller feeder. HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

WANTED TO PURCHASE a bronzer; state condition and price. LONG-JOHNSON PRINTING COMPANY, Jackson, Tenn.

WANTED — Used bronzing machine, small size. PAGE PRINTING & BINDING CO., Sherbrooke, Quebec.

BUSINESS DIRECTORY

Blotters — Advertising

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Advertising pictorial blotters in three sizes. Hundreds of designs.

Bookbinding Machinery

LATHAM MACHINERY COMPANY, 1143 Fulton street, Chicago. BRANCHES: 461 Eighth avenue, New York city; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia. Wire stitchers, perforators, punching machines, round corner cutters, tab cutting machines, numbering machines, embossers, creasing and scoring machines, job backers, standing presses, hand stabbers.

JOHN J. PLEGER, 53 W. Jackson Blvd., Chicago. Stripping machines, reinforcing and tipping machines, round corner turning-in machines, roll slitting machines, strip end trimmers, hinged paper covering machines.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Largest and best assorted stock in New York city.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. First-class brass dies for leaf stamping and embossing.

Brass Rule

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Calendar pads in all styles and sizes. Send for catalogue.

EVERYTHING FOR THE PRINTING PLANT

Special Machinery for Ruling, Creasing, Scoring, Embossing, Bookbinding, Box Making, Stamping, Perforating, Punching, Making Labels, Seals, Eyelets, Bevels, Deckle-Edges, Thread and Cord Loops and Knots, End Sheet Pasting, Tipping, Folding, Paper Drilling, Gluing. Complete Industrial Contracting and Engineering. Electrical Power Equipment. Attachments for Miehle, Kelly and Cylinder Presses.

All Kinds Used Machinery — Guaranteed — Real Bargains

HOWARD D. SALINS GOLDING PRINTING MACHINERY

608 South Dearborn Street, Chicago, Illinois

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Chase Manufacturers

BARNHART BROS. & SPINDLER — See Typefounders.

Composing Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.— Kelly presses, Kelly Automatic jobber.

BARNHART BROS. & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th avenue, Cicero, Ill.; Eastern office, 38 Park row, New York. Send for catalogue.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

Electrotypers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl street, Cincinnati, Ohio.

Embossing Composition

STEWART'S EMBOSSEING BOARD — Easy to use, hardens like iron; 5 3/4 x 9 1/2 inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price \$1. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

Heaters and Humidizers

HUMIDIZERS are the coming thing in all pressrooms. Write for circular. Also gas and electric heaters, 10 models, efficient and safe. UTILITY HEATER CO., 239 Centre street, New York.

Lithographers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl street, Cincinnati, Ohio.

Matrix Board

MATRIX BOARDS (dry flongs), POROSIN brand. ROSENTHAL & CO., Röhrenbach a. d. Pegn. Bavaria. Agents wanted.

Numbering Machines

TYPOGRAPHIC, HAND and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Overlay Process for Halftones

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 804 Bartlett avenue, Milwaukee.

Paper Cutters

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Perforators

LATHAM MACHINERY CO., 1143 Fulton street, Chicago. BRANCHES: 461 Eighth avenue, New York city; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th avenue, Cicero, Ill.; Eastern office, 38 Park row, New York. Send for catalogue.

G. C. DOM SUPPLY CO., 125 East Pearl street, Cincinnati, Ohio.

Plateless Process Embossing

PLATELESS engraving and embossing equipment. Send for circular. HUGO LACHENBRUCH, 18 Cliff street, New York.

Printers' Machinery and Supplies

WANNER MACHINERY CO., 716 S. Dearborn street, Chicago. New, rebuilt and used Equipment, Materials and Outfits. Send for our Bulletin.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 629 South Alabama street, Indianapolis; 1310-1312 Patterson avenue, Dallas, Tex.; 721-723 Fourth street, S., Minneapolis, Minn.; 1025 W. Fifth street, Des Moines, Iowa; 400 East street, Springfield, Ohio; 1432 Hamilton avenue, Cleveland, Ohio; 223 W. Ransom street, Kalamazoo, Mich.; 4391-93 Apple street, Detroit, Mich.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Printing Machinery, Rebuilt

J. FRANK JOHNSON, of roller care fame, and for nearly 27 years with the Gage Printing Company, has returned to Battle Creek, and is now devoting his time to caring for press troubles. When you decide to install a used press, or have cylinder or jobber not working right, consult J. FRANK JOHNSON, Printing Press Physician and Surgeon, 93 Fremont street, Battle Creek, Mich.

THE RATHBUN & BIRD COMPANY, 85 Grand street, New York city. Printers' and Bookbinders' Machinists.

BARNHART BROS. & SPINDLER — See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Printing Presses

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.— Kelly presses, Klymax Feeder Units.

BARNHART BROS. & SPINDLER — See Typefounders.

Punching Machines

LATHAM MACHINERY COMPANY, 1143 Fulton street, Chicago. BRANCHES: 461 Eighth avenue, New York city; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Roller Casting Machinery

CHAS. E. JOHNSON, 118 S. Forsyth street, Atlanta, Ga. Modern Gatlin Gun outfits with all accessories required in roller making.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Ruling Machines

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Saw Trimmers

BARNHART BROS. & SPINDLER — See Typefounders.

Slitting, Perforating and Scoring Attachments

HOFF combination slitter, perforator and scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Steel Composing Room Equipment

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 South Paulina street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

BARNHART BROS. & SPINDLER — See Typefounders.

THE JOHNSON PERFECTION GAS BURNER**STOPS STATIC - ELIMINATES OFFSETTING**

Twenty years of practical development are behind the leadership of this burner. The tried and proven principles that produce profits with satisfaction and certainty.

THE JOHNSON PERFECTION BURNER CO., Crown Building, CLEVELAND, OHIO

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Tags

TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. **THE DENNEY TAG COMPANY, Inc.**, West Chester, Pa., the largest exclusive tag manufacturers in America.

Type Casters

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress st.; New York, 104-112 E. 25th st.; Philadelphia, 13th, corner Cherry st.; Baltimore, 109 S. Hanover st.; Richmond, 11 Governor st.; Atlanta, 192-96 Central ave., S. W.; Buffalo, 45 N. Division st.; Pittsburgh, 323 Third ave.; Cleveland, 15 St. Clair ave., N. E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Des Moines, 313 Court ave.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 222-26 S. Los Angeles st.; San Francisco, 500 Howard st.; Portland, 47 Fourth st.; Spokane, West, 310 First ave.; Milwaukee, 125 Second st.

BARNHART BROTHERS & SPINDLER, type foundry and manufacturing plant at Monroe and Throop streets, Chicago. Sales and service houses at 829-831 S. State street, Chicago; 1224 H street, Northwest, Washington, D. C.; 1102 Commerce street, Dallas; Third and Locust streets, St. Louis; 710 Baltimore avenue, Kansas City; 1114 Howard street, Omaha; 51-52 E. Third street, St. Paul; Western avenue and Columbia, Seattle; 319 Pender street, West, Vancouver, B. C., Canada. Manufacturers of type, brass rule, brass galleys, steel chases, steel and iron justifying furniture, leads and slugs, saw-trimmers, stereo casting boxes, metal furnaces, job press brake and various "Superior" specialties for printers. Merchants of printing machinery of all kinds, complete equipment, materials and supplies.

Wire Stitchers

LATHAM MACHINERY COMPANY, 1143 Fulton street, Chicago. BRANCHES: 461 Eighth avenue, New York city; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia.

BREHMER BROTHERS, Leipzig-Plagwitz, Germany. Thread sewers, wire stitchers, folders, end sheet pasters, thread stitchers.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.—Boston wire stitchers.

Wood Goods

BARNHART BROS. & SPINDLER—See Typefounders.

Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Type

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

CAMPBELL PRINTING PRESS REPAIR PARTS CO.

Let us know your needs

We specialize in repair parts for Campbell Presses
Expert repair men for all makes of presses sent to your plant
Always give serial number of press

249 SCHOLES STREET

BROOKLYN, NEW YORK

Avoid delay when in need of repairs by sending orders direct to office

Are You a FAST Operator?

If not, Bennett's copyrighted correspondence course, with keyboard, at \$28, will increase your speed and make your work easy. If about to take up linotype you should spend six weeks at Bennett's practical school. Rate for course, operating and mechanical, \$10 per week. We also teach newspaper work, such as ad. setting, makeup and press work. Write for literature. Successful students everywhere. Address

MILO BENNETT'S SCHOOL • • • **Toledo, Ohio**

WESTON

LEADERS IN LEDGER PAPERS

Write for Samples

Byron Weston Company

Dalton, Massachusetts

The Doyle Electric Sheet Heater

Doyle's Brilliant Gold Ink

Doyle's Liquid Reducer

Doyle's Setswell Compound

Doyle's Fast Drier

The J. E. DOYLE COMPANY, CLEVELAND, O.

Old Hampshire Bond

FOR business stationery,
documents and mailings.
White—and twelve col-
ors—and envelopes.



Write for booklet of col-
ors and weights. Hamp-
shire Paper Co., South
Hadley Falls, Mass.

Cut Folding Costs 90%**Baum Automatic Folder**

"FASTEST SELLING FOLDER IN AMERICA"

RUSSELL E. BAUM

615-625 Chestnut Street

Philadelphia, Penna.

Branches Everywhere

**Boston
Model**

All Dealers Sell Them

WETTER

LOW PLUNGER

**Numbering
Machines**

Can be "locked" in the form the same as type and sometimes with type—enabling you to Number and Print at One Operation. Will enable you to do your numbering quicker. Will prevent your work being seen by competitors. In every way more satisfactory than sending work out to be numbered.

Wetter Numbering Machine Co.

Atlantic Ave. and Logan St.
Brooklyn, N.Y., U. S. A.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

PICTURES, with power to sell, became a practical reality in the advertising pages of newspapers when Rotogravure was developed to reproduce, without loss of quality, the art of our best photographers. Use Rotogravure.

ROTOGRAVURE

Prints Perfect Pictures - the Universal Language



Photographed for Renfrew Devonshire Cloth by Joel Feder



ROTOGRAVURE sections are
published every week in fifty-two
cities of North America by these
eighty-one newspapers:

- | | | |
|-------------------------------------|---------------------------------------|--|
| *Albany Knickerbocker Press | *Louisville Sunday Herald Post | *New York Times |
| *Atlanta Constitution | *Memphis Commercial Appeal | *New York Sunday News |
| *Atlanta Journal | Mexico City, | *New York World |
| *Baltimore Sun | El Excelsior | *Omaha Sunday Bee |
| *Birmingham News | *Mexico City, | *Peoria Journal Transcript |
| *Boston Herald | El Universal | *Philadelphia L'Opinion |
| *Boston Traveler | *Miami Daily News | *Philadelphia Inquirer |
| *Buffalo Courier Express | *Milwaukee Journal | *Philadelphia Public Ledger & North American |
| *Buffalo Sunday Times | *Minneapolis Journal | *Providence Sunday Journal |
| *Chicago Daily News | *Minneapolis Tribune | *Richmond, Va., Times-Dispatch |
| *Chicago Sunday Tribune | *Montreal La Patrie | *Rochester Democrat Chronicle |
| *Cincinnati Enquirer | Montreal La Presse | *St. Louis Globe-Democrat |
| *Cleveland News | *Montreal Standard | *St. Louis Post Dispatch |
| *Cleveland Plain Dealer | *Nashville Banner | *St. Paul Daily News |
| *Denver Rocky Mountain News | *Newark Sunday Call | *St. Paul Sunday Pioneer Press |
| *Des Moines Sunday Register | *New Bedford Sunday Standard | *San Francisco Chronicle |
| *Detroit Free Press | *New Orleans Times Picayune | *Seattle Daily Times |
| *Detroit News | New York Bollettino Della Sera | *South Bend News Times |
| *Fort Wayne News-Sentinel | *New York Corriere D'America | *Springfield, Mass., Union-Republican |
| *Fresno Bee | *New York Evening Graphic | *Syracuse Herald |
| *Habana, Cuba, Diario De La Marina | *New York Jewish Daily Forward | *Syracuse Post Standard |
| *Hartford Courant | *New York Morning Telegraph | *Toledo Sunday Times |
| *Houston Chronicle | New York Il Progresso Italo Americano | *Toronto Star Weekly |
| *Houston Post-Dispatch | *New York Evening Post | *Washington Post |
| *Indianapolis Sunday Star | New York Herald Tribune | *Washington Sunday Star |
| *Kansas City Journal Post | | *Waterbury Sunday Republican |
| *Kansas City Star | | *Wichita Sunday Eagle |
| *Long Beach, Calif., Press Telegram | | *Youngstown, O., Vindicator |
| *Los Angeles Sunday Times | | |
| *Louisville Courier Journal | | |

Reg. U. S. PAT. OFF. ROTOPLATE

the perfect paper for rotogravure printing, is supplied
by Kimberly-Clark Company to above
papers marked with a star

Kimberly-Clark Company

Established 1872

Neenah, Wis.

NEW YORK, 51 Chambers Street • CHICAGO, 208 S. La Salle Street • LOS ANGELES, 716 Sun Finance Building



BRIGHTONE OFFSET-

Proves Equally Successful on the Letterpress

THE good, clear white of Brightone—for it is whiter in color than any other offset made—that has proved so popular with the offset printer, provides a splendid background for letterpress work. And the smooth surface, free from gloss, takes zincs and half-tones up to 120 screen with excellent result.

Brightone is surface-sized and guaranteed against linting. Manufactured according to a definite specified density it will not curl and passes through the automatic feeders day after day without difficulty.

The coupon below will bring you samples or a dummy for the next book, brochure, folder or "what have you" that you are planning.

BRADNER SMITH & COMPANY

333 South Desplaines Street

CHICAGO

ILLINOIS



BRADNER SMITH & CO.
333 So. Desplaines Street
CHICAGO, ILLINOIS

[] Please send sample sheets of Brightone in various weights.
[] Also a dummy of Brightone, size [x]; No. pages []; Wt. stock []

NAME.....

ADDRESS.....

Giving the Printer A Workable Surface



The Founder
WILLIAM BECKETT
1821 - 1895



Printing is a true art, always dependent upon the ability of the printer to combine familiar materials into forms of beauty, interest and usefulness. There are inexhaustible possibilities of variety and appeal in types and rules and borders and ornaments.

As the makers of Buckeye Cover and Buckeye Antique Text Papers we know that more and more the printers of America are developing the capacity to create artistic and practical work. To make the printed page appealing and easily read is the true task of printer, artist and engraver, and we conceive it to be the work of the paper maker to provide these artist-craftsmen with paper surfaces that will give them the widest possibilities for the exercise of their talent.

This is why Buckeye Cover and Buckeye Antique Text papers have never been allowed to run into freakish finishes, but have been maintained as nearly as possible of standard excellence. We have never sacrificed sanity for mere novelty, and this may explain why Buckeye papers have grown and grown in the very fields that are a graveyard of paper novelties. We have seen papers that could be treated with but one style of printing and indeed with but one style of art.

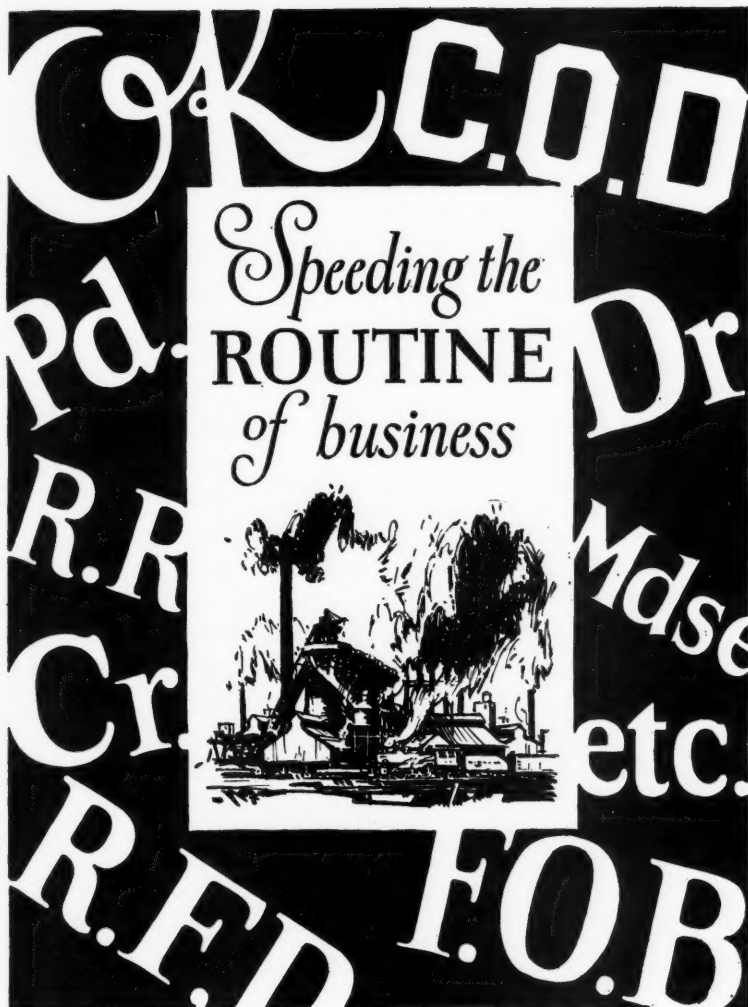
Buckeye Cover and Buckeye Text can be used successfully and easily for any conceivable design or typographic treatment, and indeed for any kind of printing process—for they are quite as fine for offset as for standard letterpress.

*Our business is to make good paper ~
the artist's and printer's to embellish it
and make it useful in selling goods*

THE BECKETT PAPER COMPANY

Makers of Good Paper

In HAMILTON, OHIO, Since 1848



"The Nation's Business Paper"

HOWARD BOND

WATERMARKED

C. O. D., O. K., F. O. B.—what force and brevity are injected into business correspondence by these word-saving abbreviations! Properly devised forms printed on Howard Bond perform a similar service. They hurry along instructions, sum up facts, chart progress and furnish all the finger-tip information needed to speed up business generally. Four finishes, all standard weights and sizes, and a range of thirteen distinctive colors and white, make Howard Bond the logical medium for any form system your business may require. A big portfolio of letterheads and office forms will be sent free to interested executives.

THE HOWARD PAPER CO., URBANA, OHIO

New York Office
No. 2 Lafayette St.

Chicago Office
10 La Salle St.

HOWARD BOND—HOWARD LAID BOND—HOWARD ENVELOPES—HOWARD LEDGER
HOWARD WHITE AND BUFF POSTING LEDGER
LINEN AND RIPPLE FINISH FROM OUR OWN PLATING DEPARTMENT

COMPARE IT — TEAR IT — TEST IT — AND YOU WILL SPECIFY IT

COLLINS LAIDTONE



TO DO THE UNCONVENTIONAL, is to be called by some eccentric. Yet without this eccentricity we could boast no Franklin, Fulton, Whitney, Bell, Edison or Wright. LAIDTONE BOOK, the new coated paper with the laid effect, may be called an eccentric paper—but its eccentricity is responsible for an ever-growing wealth of beautifully distinctive and charmingly unusual printed pieces produced by those who demand “away from the ordinary” advertising. Life, vigor, action, color, magnetism and charm—each is reflected in LAIDTONE, each is possible of reflection by LAIDTONE, the paper that is a radical departure from the ordinary for those who are fearless of, and demand, the unconventional.

Sold by America's Leading Paper Merchants

LAIDTONE BOOK is made in White and Ivory in a range of standard sizes. The LAIDTONE surface is also offered in translucent cover weight and in brightly colored six-ply blanks.

WRITE FOR SPECIMEN PORTFOLIO

Made by A. M. COLLINS MANUFACTURING CO.
1518 WALNUT STREET, PHILADELPHIA



"Read Me First." As a busy executive, you will appreciate the power of CHIEFTAIN BOND to attract and hold attention for any type of business message. Its fourteen compelling colors, in addition to pure white, help produce sales letters, folders, form letters, statements, billheads that say "Read me first."

Yet the price of this loft-dried, rag-content Bond is so economical that you can afford larger runs or reduce costs without sacrificing quality.

For exploring new markets with conservative expense there is no better paper than CHIEFTAIN BOND. *Try it!*

Chieftain Bond

DISTRIBUTORS

ALBANY, N. Y. Potter-Taylor Paper Corporation
BALTIMORE, MD. Barton, Duer & Koch Paper Co.
BOSTON, MASS. W. H. Claflin & Company
BUFFALO, N. Y. Holland Paper Co.
BUTTE, MONT. Minneapolis Paper Co.
CHICAGO, ILL. Parker, Thomas & Tucker Paper Co.
CINCINNATI, OHIO. Standard Paper Co.
CLEVELAND, OHIO. Petrequin Paper Company
COLUMBIA, S. C. Epes-Fitzgerald Paper Co.
DALLAS, TEXAS. E. C. Palmer & Co., Ltd.
DENVER, COLO. The Carter, Rice & Carpenter Paper Co.
DES MOINES, IOWA. Carpenter Paper Co. of Iowa
DETROIT, MICH. Whitaker Paper Co.
DULUTH, MINN. Peyton Paper Co.
FRESNO, CAL. Blake, Moffitt & Towne
HOUSTON, TEXAS. E. C. Palmer & Co., Ltd.
INDIANAPOLIS, IND. Century Paper Co.
JACKSON, TENN. Martins-Currie Paper Co.
KANSAS CITY, MO. Kansas City Paper House
LANSING, MICH. Dudley Paper Co.
LOS ANGELES, CAL. Blake, Moffitt & Towne
LOUISVILLE, KY. Southeastern Paper Company
MILWAUKEE, WIS. Allman-Christiansen Paper Co.
MINNEAPOLIS, MINN. Minneapolis Paper Co.
NEW ORLEANS, LA. E. C. Palmer & Co., Ltd.
NEW YORK CITY. F. W. Anderson & Co.

OAKLAND, CAL. Blake, Moffitt & Towne
OKLAHOMA CITY, OKLA. Kansas City Paper House
OMAHA, NEB. Field-Hamilton-Smith Paper Co.
PHILADELPHIA, PA. D. L. Ward Company
PHOENIX, ARIZ. Blake, Moffitt & Towne
PITTSBURGH, PA. Seyler Paper Co.
PORTLAND, ORE. Blake, Moffitt & Towne
PROVIDENCE, R. I. Paddock Paper Co.
PUEBLO, COLO. Colorado Paper Co.
RALEIGH, N. C. Epes-Fitzgerald Paper Co.
RICHMOND, VA. Epes-Fitzgerald Paper Co.
SACRAMENTO, CAL. Blake, Moffitt & Towne
ST. LOUIS, MO. Acme Paper Company
ST. PAUL, MINN. E. J. Stilwell Paper Co.
SAN ANTONIO, TEXAS. San Antonio Paper Co.
SAN DIEGO, CAL. Blake, Moffitt & Towne
SAN FRANCISCO, CAL. Blake, Moffitt & Towne
SAN LUIS OBISPO, CAL. Blake, Moffitt & Towne
SANTA ROSA, CAL. Blake, Moffitt & Towne
SPOKANE, WASH. Spokane Paper & Stationery Company
SPRINGFIELD, MO. Springfield Paper Co.
TACOMA, WASH. Tacoma Paper & Stationery Company
TAMPA, FLA. E. C. Palmer & Co., Ltd.
TOLEDO, OHIO. Ohio & Michigan Paper Company
WASHINGTON, D. C. Barton, Duer & Koch Paper Co.
WILKES-BARRE, PA. Barton, Duer & Koch Paper Co.
WORCESTER, MASS. Charles A. Esty Paper Co.

EXPORT—NEW YORK CITY—American Paper Exports, Inc., and Parsons & Whittemore, Inc.
ENVELOPES—WAUKEGAN, ILL.—National Envelope Co., Div. United States Envelope Co.
WORCESTER, MASS.—Logan, Swift & Brigham Envelope Co., Div. United States Envelope Co.

"Note the Tear and Wear as well as the Test"

NEENAH

PAPER COMPANY

Neenah, Wisconsin

Makers of
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

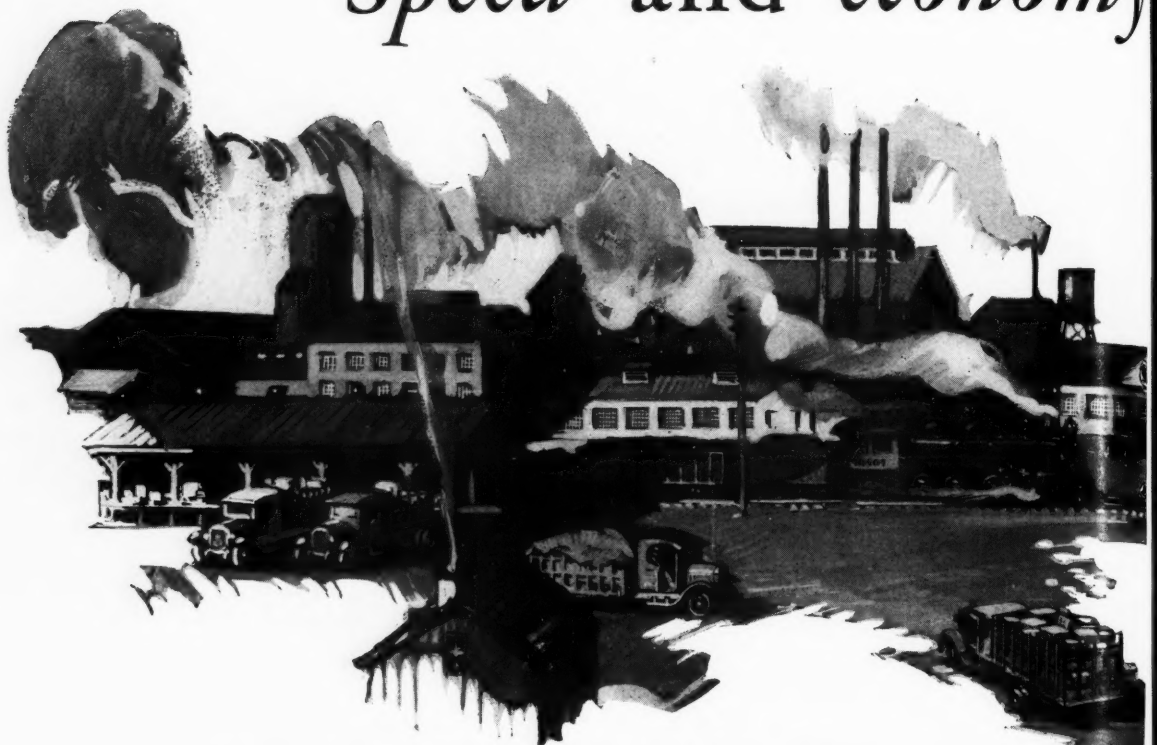
Check the  Names

WISDOM BOND
GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes



Speed and economy of



These merchants not only stock a full line of Warren's Standard Printing Papers, but are also equipped to handle volume tonnage direct from the mill

Albany, N. Y.
HUDSON VALLEY PAPER COMPANY
Atlanta, Ga.
SLOAN PAPER COMPANY
Augusta, Me.
C. M. RICE PAPER COMPANY
Baltimore, Md.
THE BARTON, DUER & KOCH PAPER COMPANY
Birmingham, Ala.
THE DIEM & WING PAPER COMPANY
Boston, Mass.
STORRS & BEMENT COMPANY
Buffalo, N. Y.
THE ALLING & CORY COMPANY
Charlotte, N. C.
CASKIE-DILLARD COMPANY, INC.
Chicago, Ill.
CHICAGO PAPER COMPANY
THE PAPER MILLS' COMPANY
Cincinnati, Ohio
THE DIEM & WING PAPER COMPANY
Cleveland, Ohio
THE PETREQUIN PAPER COMPANY
Cleveland, Ohio
THE ALLING & CORY COMPANY
Columbus, Ohio
THE CENTRAL OHIO PAPER COMPANY
Dallas, Texas
OLMSTED-KIRK COMPANY
Denver, Colo.
CARTER, RICE & CARPENTER PAPER COMPANY
Des Moines, Iowa
WESTERN NEWSPAPER UNION
Detroit, Mich.
BEECHER, PECK & LEWIS
Fresno, Cal.
ZELLERBACH PAPER COMPANY
Grand Rapids, Mich.
QUIMBY-KAIN PAPER COMPANY
Hartford, Conn.
HENRY LINDENMEYR & SONS

Indianapolis, Ind.
CRESCENT PAPER COMPANY
Jacksonville, Fla.
ANTIETAM PAPER COMPANY, INC.
Kansas City, Mo.
MIDWESTERN PAPER COMPANY
Little Rock, Ark.
WESTERN NEWSPAPER UNION
Los Angeles, Cal.
ZELLERBACH PAPER COMPANY
Louisville, Ky.
MILLER PAPER COMPANY, INC.
Lynchburg, Va.
CASKIE-DILLARD COMPANY, INC.
Memphis, Tenn.
TAYLOE PAPER COMPANY
Milwaukee, Wisconsin
THE W. F. NACKIE PAPER COMPANY
Minneapolis, Minn.
THE JOHN LESLIE PAPER COMPANY
Nashville, Tenn.
BOND-SANDERS PAPER COMPANY
Newark, N. J.
HENRY LINDENMEYR & SONS
LASHER & LATHROP, INC.
J. E. LINDE PAPER COMPANY
New Haven, Conn.
STORRS & BEMENT COMPANY
New Orleans, La.
THE DIEM & WING PAPER COMPANY
New York City
HENRY LINDENMEYR & SONS
LASHER & LATHROP, INC.
THE ALLING & CORY COMPANY
J. E. LINDE PAPER COMPANY
THE CANFIELD PAPER COMPANY
Oakland, Cal.
ZELLERBACH PAPER COMPANY
Oklahoma City, Okla.
WESTERN NEWSPAPER UNION
Omaha, Neb.
FIELD-HAMILTON-SMITH PAPER COMPANY

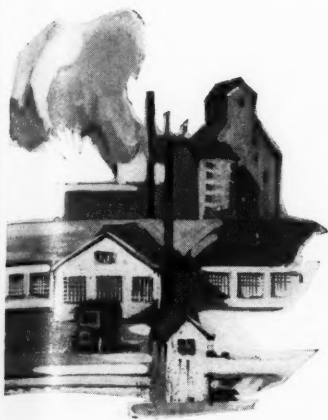
Philadelphia, Pa.
D. L. WARD COMPANY
CHARLES BECK COMPANY
Pittsburgh, Pa.
THE ALLING & CORY COMPANY
Portland, Me.
C. M. RICE PAPER COMPANY
Portland, Ore.
ZELLERBACH PAPER COMPANY
Richmond, Va.
B. W. WILSON PAPER COMPANY
Rochester, N. Y.
THE ALLING & CORY COMPANY
Sacramento, Cal.
ZELLERBACH PAPER COMPANY
St. Louis, Mo.
BEACON PAPER COMPANY
MACK-ELLIOTT PAPER COMPANY
St. Paul, Minn.
NASSAU PAPER COMPANY
Salt Lake City, Utah
ZELLERBACH PAPER COMPANY
San Diego, Cal.
ZELLERBACH PAPER COMPANY
San Francisco, Cal.
ZELLERBACH PAPER COMPANY
Seattle, Wash.
ZELLERBACH PAPER COMPANY
Spokane, Wash.
ZELLERBACH PAPER COMPANY
Springfield, Mass.
THE PAPER HOUSE OF NEW ENGLAND
Toledo, Ohio
THE CENTRAL OHIO PAPER COMPANY
Tulsa, Okla.
TAYLOE PAPER COMPANY
Washington, D. C.
STANFORD PAPER COMPANY
Wichita, Kansas
WESTERN NEWSPAPER UNION
Export and Foreign—New York City
NATIONAL PAPER & TYPE COMPANY

S. D. WARREN COMPANY

W
STAN
Warren

101

on direct-mill shipments



*Here's a source of paper supply
that can save you time and money
on ton lots and carloads*

MOST printers know the quick way the paper merchant handles out-of-stock orders. He carries complete stocks of many standard lines, and can make prompt delivery on any one of them.

But a fact that many printers do not realize is that the merchant also offers the quickest and most economical service on large mill orders.

A moment's consideration will show you why this is so.

In the first place, the merchant can give you *quick* service because he never wastes time in false starts. He handles the product of a dozen or more mills. He has selected these mills because they can best serve the needs of his territory. He is thoroughly familiar with their production capacity and their reserve stocks. Thus he knows just where to turn to fill an order most quickly.

And he is in a position to demand quick service, because he is regarded by all the mills whose paper he handles as their direct representative. An order from him gets instant attention. It will be on its way to you in the shortest possible time.

Secondly, the merchant's service is economical, because on all direct-mill shipments you pay merely a nominal selling commission.

And even on out-of-stock orders—on which, of course, you do pay for the various services involved—the merchant is a far more economical means of supply than a mill representative. No one line has to bear the expense of the merchant's overhead. It is distributed over many lines, and therefore puts far less cost on a single line than if that mill maintained separate sales offices all over the country. Thus the merchant not only saves you money on service, but actually helps to keep the cost of paper down.

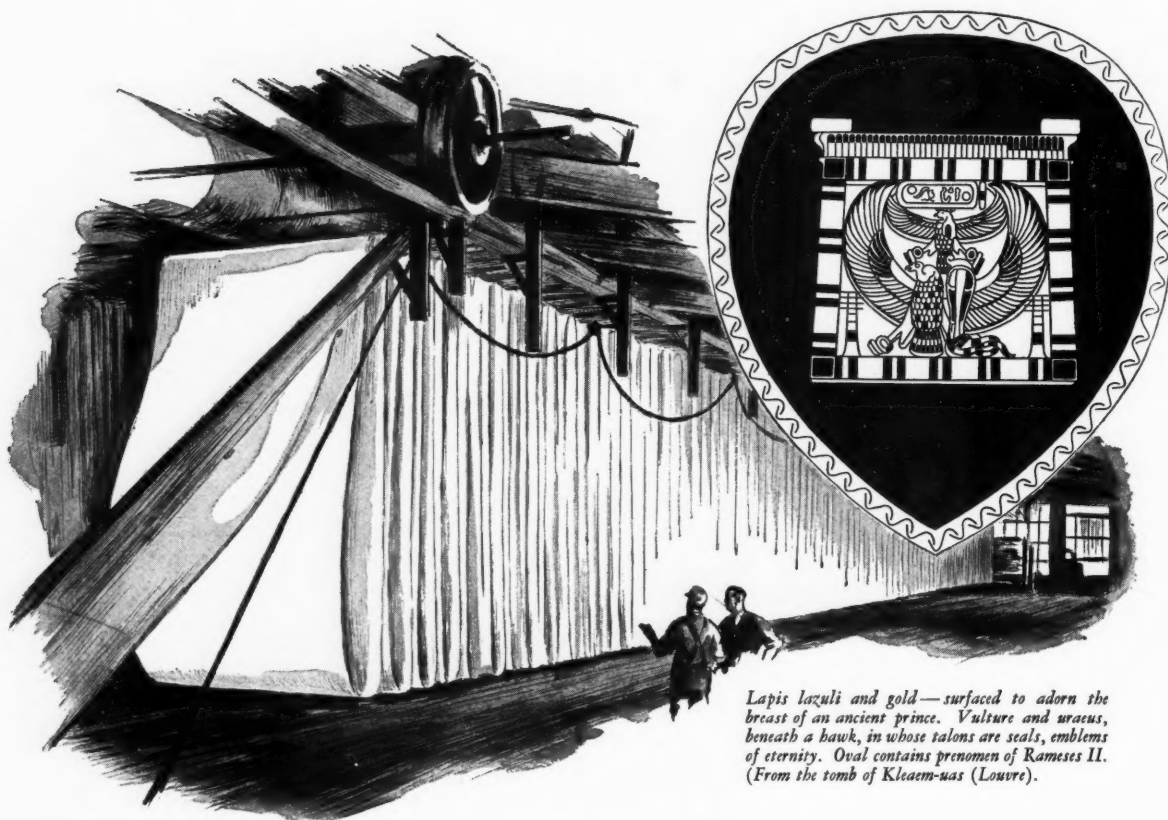
This comprehensive service of the paper merchant—on large and small orders alike—is placed at your disposal through the merchant's salesman. You will find that he can eliminate many of your paper worries, and give you practical assistance on your paper problems that will help you speed up production.

WARREN'S STANDARD PRINTING PAPERS

*Warren's Standard Printing Papers are tested for qualities required
in printing, folding, and binding*

101 MILK STREET, BOSTON, MASSACHUSETTS

Please Mention THE INLAND PRINTER When Writing to Advertisers.



BEAUTIFUL SURFACES

In printing, as in all other arts, success depends upon the perfection of a surface.

YOUR ideas may be brilliant, your copy persuasive, your engraver's proofs gorgeous, and the costly gathering of names through advertising may be successful; but if the sheets of paper on which you print your message are not beautifully surfaced, to adorn and hold the detail—then the whole thing goes *blab!*

The first essential—the very foundation—of good printing is coated (surfaced) paper. Coated Paper perfects the minutiae of halftones and color plates, and has a feel and appearance that makes reading a pleasure.

One of the world's largest producers of Coated Papers are the Cantine mills, which for forty years have been devoted to coated papers exclusively. From Cantine specialization, experience and facilities come dependable quality with economical production and ideal service. In the Cantine Sample Book you will find colors, weights, grades and sizes for every need.

Cantine jobbers service the country with quick deliveries. Write for nearest address, sample book, and details of our Prize Awards for outstanding skill in advertising and printing.

THE MARTIN CANTINE COMPANY, Saugerties, N. Y. (Address Dept. 317)
New York Office, 501 Fifth Avenue

Cantine's

COATED PAPERS

CANFOLD
SUPREME FOLDING
AND PRINTING QUALITY

ASHOKAN
NO. 1 ENAMEL BOOK

ESOPUS
REGULAR
NO. 2 ENAMEL BOOK

VELVETONE
SEMI-DULL—Easy to Print

LITHO C.I.S.
COATED ONE SIDE

RESOURCE *Bond*



"By the company he keeps"

WHEN your mail comes to your desk notice the fine and representative concerns who use Resource Bond. They specify this paper because it is a sound, sensible value and gives them attractive letterheads and office forms, durable because of its rag body and yet reasonable in cost.

Resource Bond is made in white and nine colors, in four thicknesses and is nationally distributed for your service.



GILBERT PAPER COMPANY, Menasha,  Wis.

DISTRIBUTORS

Baltimore, Md.	Baltimore Paper Co.	New York, N. Y.	Kuentner & Lucie Paper Co.
Billings, Mont.	Carpenter Paper Co. of Montana	New York, N. Y.	Bishop Paper Co.
Birmingham, Ala.	Sloan Paper Company	Omaha, Neb.	Carpenter Paper Company
Boston, Mass.	Knight, Allen & Clark	Philadelphia, Pa.	Paper House of Pennsylvania
Chicago, Ill.	Empire Paper Co.	Philadelphia, Pa.	Garrett Buchanan Co.
Cleveland, Ohio	Alling & Cory Company	Portland, Ore.	J. W. P. McFall
Dayton, Ohio	Buyer's Paper Co.	Richmond, Va.	Cauthorne Paper Co.
Denver, Colo.	Carter, Rice & Carpenter Paper Co.	Seattle, Wash.	Carter, Rice & Co. Corp.
Detroit, Mich.	Seaman Patrick Paper Co.	Sioux City, Iowa	Sioux City Paper Company
Grand Rapids, Mich.	Dwight Bros. Paper Co.	St. Louis, Mo.	Baker Paper Co.
Indianapolis, Ind.	C. P. Lesh Paper Co.	St. Paul, Minn.	Inter-City Paper Co.
Lincoln, Neb.	Lincoln Paper Company	Spokane, Wash.	Spokane Paper & Stationery Co.
Memphis, Tenn.	Taylor Paper Co.	Toledo, Ohio	Commerce Paper Co.
Milwaukee, Wis.	E. A. Bower Co.	Topeka, Kan.	Central Topeka Paper Co.
Minneapolis, Minn.	Swartwood-Nelson Paper Co.	Tulsa, Okla.	Taylor Paper Co.
New York, N. Y.	Comrow Bros.	Vancouver, B. C.	Coast Paper Company
New York, N. Y.	Green, Low & Dolge, Inc.	Washington, D. C.	Stanford Paper Co.

Export — Walker Goulard Plehn Co., New York City

**there's more profit
in every job with
E S L E E C K
T H I N P A P E R S**

**standardize to furnish
every office and factory
with printed forms-
records-reports and
manifold copies on**

FIDELITY Onion Skin—

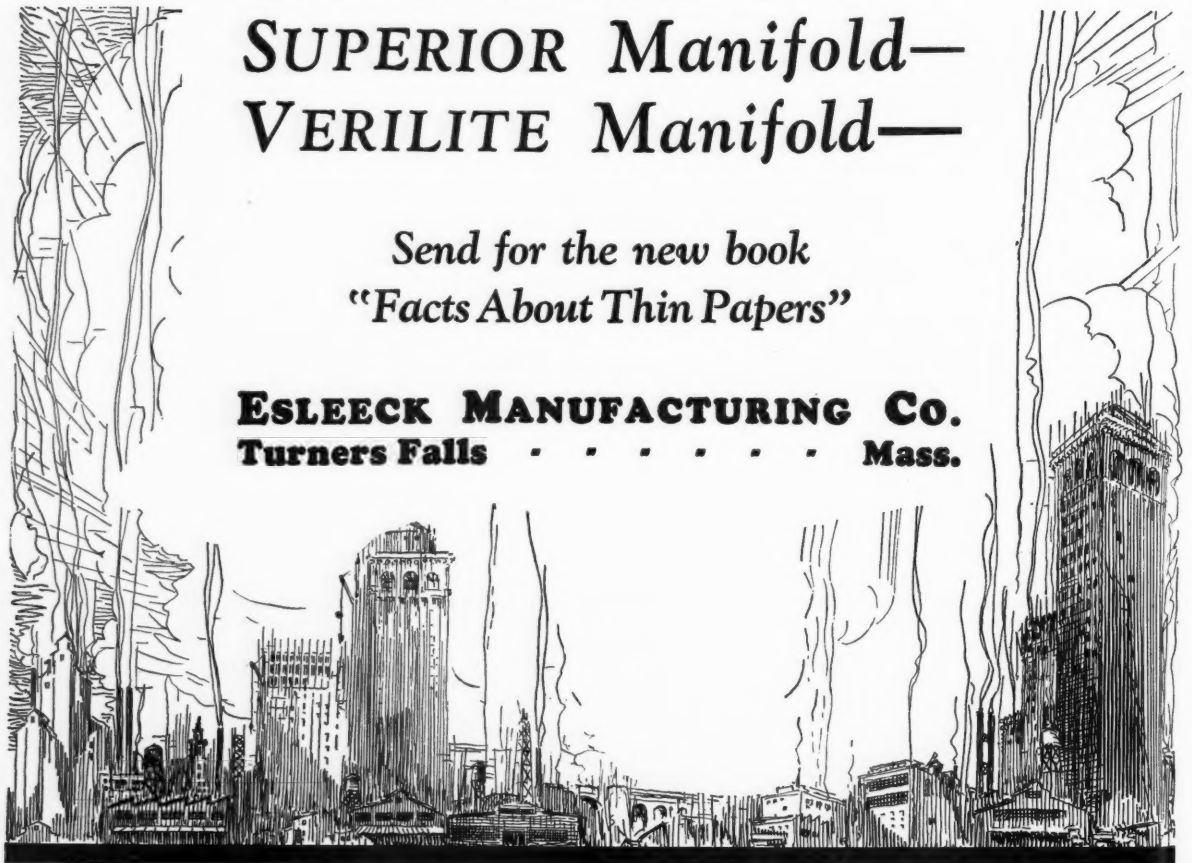
EMCO Onion Skin—

SUPERIOR Manifold—

VERILITE Manifold—

*Send for the new book
"Facts About Thin Papers"*

ESLEECK MANUFACTURING CO.
Turners Falls Mass.



CRANE'S BOND HANDLES WELL, TOO

*Experienced lithogra-
phers and printers
find Crane's Bond
easy to handle for
their high-grade work*

Printers and lithographers accustomed to handling bond paper speak of the fact that Crane's Bond is so workable. Crane's Bond is made of all new white rags, and yet it is tractable. Experienced men who have handled a lot of Crane's Bond say that it lies flat on the high speed off-set press. They say that it does not curl or "pick", that it is thoroughly seasoned, always uniform in quality.

A word on selling

Always sell important letterhead and form work with samples and—for the sake of your own work—sell good paper, too. For specimen jobs that will show your customer the value of good design and all-rag paper send for the Crane portfolios of specimens which show interesting examples of good letterhead work. They are sent free to good printers who request them.

Crane's Bond

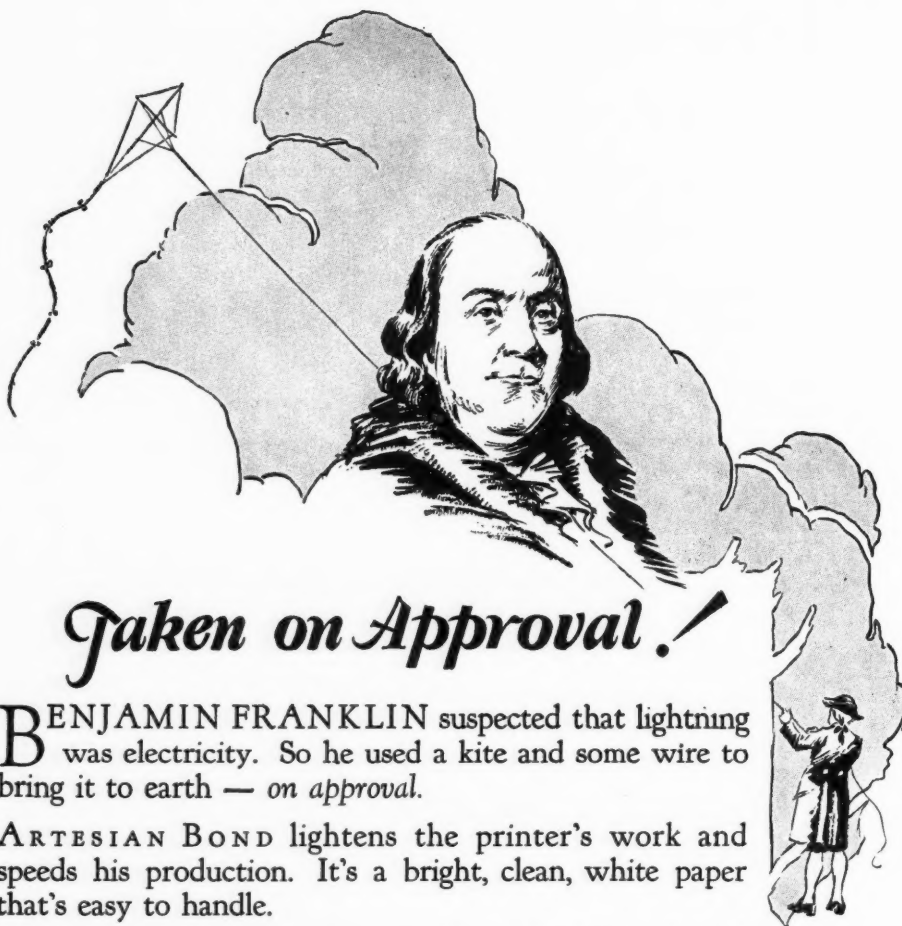
A 100% new white rag business paper

The other Crane Business Papers are:

CRANE'S PARCHMENT DEED · · CRANE'S JAPANESE LINEN
CRANE'S OLD BERKSHIRE

CRANE & COMPANY · DALTON, MASSACHUSETTS

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Taken on Approval!

BENJAMIN FRANKLIN suspected that lightning was electricity. So he used a kite and some wire to bring it to earth — on approval.

ARTESIAN BOND lightens the printer's work and speeds his production. It's a bright, clean, white paper that's easy to handle.

All Whiting-Plover Papers are made with clean, selected rags and the purest spring water, always of the same temperature. They are loft-dried and hand-sorted. They have exceptional printing qualities, and are ready for the press without the necessity of racking or hanging.

Order some **ARTESIAN BOND** and try it out.
You'll give it your approval.

WHITING-PLOVER PAPER COMPANY • Stevens Point, Wis.

ARTESIAN BOND

Artesian Bond Distributors:

W. C. Dodge Paper Company, Boston, Mass.
E. Latimer, Jr., Philadelphia, Pennsylvania
Forest Paper Company, Inc., New York, N. Y.
A. M. Capen's Sons, Inc., New York, N. Y. (Export)
Wm. G. Willmann Paper Co., Inc., New York City, New York
The Baxter Paper Company, Inc., Baltimore, Md.
F. G. Leslie Paper Company, St. Paul, Minn.

Wilcox-Mosher Leffholm Company, Minneapolis, Minn.
Standard Paper Company, Tacoma, Wash.
General Paper Company, San Francisco, Calif.
Fred H. French Paper Company, Los Angeles, Calif.
L. S. Bosworth Company, Houston, Tex.
Midland Paper Company, Chicago, Ill.
Pratt Paper Company, Des Moines, Iowa
General Paper Co., Tribune Tower, Oakland, Calif.

Yankee Paper & Specialty Company, Menasha, Wis.
John W. Graham & Co., Spokane, Wash.
Clements Paper Company, Nashville, Tenn.
Payton Paper Company, Duluth, Minn.
The Johnston Paper Company, Cincinnati, Ohio
Western Paper Co., Inc., El Paso, Tex.
Madison Paper Company, Madison, Wis.
Cauthorne Paper Company, Richmond, Va.

Western Paper Company, Omaha, Nebraska
Western Newspaper Union, Lincoln, Nebraska
Western Newspaper Union, Sioux City, Iowa
Western Newspaper Union, Fargo, North Dakota
Western Newspaper Union, Fort Wayne, Indiana
Western Newspaper Union, Salt Lake City, Utah
Western Newspaper Union, Little Rock, Arkansas



The International Printers Supply Salesmen's Guild

First Vice-President

HENRY A. PORTER, Cleveland

Second Vice-President

GEORGE T. LORD, New York City



Secretary

ERNEST G. LUNDEEN, Chicago

Treasurer

CHARLES E. BANCE, New York City

Office of the President

CHARLES H. COLLINS, Chicago

THE International Printers Supply Salesmen's Guild is a child of the graphic arts expositions. It was conceived and brought into being during the exposition in Chicago in 1921 and incorporated in 1927. The guild of Chicago held open house at its booth at the memorable exposition of 1921 and welcomed and entertained visitors from all parts of the country. This so impressed the salesmen from other cities that a meeting was called and an international guild organized for the purpose of advancing fraternity and sociability among the members, and friendliness, fair play, and fellowship in the printing supply field in general.

The name "guild" has a particularly appropriate meaning for an organization of this kind. The spirit of organization has in all ages induced men with mutual interests to join together for the enjoyment of fellowship, sympathy, and good cheer. To break bread and touch elbows with fellow men in the same trade or profession, having interests in common, is conducive to better conditions in the trade or profession represented and a more friendly feeling among the men themselves. When salesman meets salesman in open competition for an order it is so easy to forget that the one is as human as the other. To advance one's own interest words may be spoken in an unguarded moment which may be regretted in the next; a sneer or a grunt may meet the mention of another's goods, or his reputation for veracity may be attacked; it is all so easy, we know, and it is all too common, although we all agree that it is unethical to the highest degree. As long as we all work apart, each in his own way and to his own selfish purpose, such conditions will be hard to repair or mend. By working together, however—by meeting each other as fellow beings of a single purpose in friendly guild gatherings—the sharp corners are not as likely to protrude and give offense. Hence the

essential principle in a guild of this kind is mutual helpfulness, mutual enjoyment, and mutual encouragement in good behavior.

The general meeting of the International Printers Supply Salesmen's Guild is held where and when the United Typothetae of America meets in annual convention. The U. T. A. has recognized the International Guild as a factor in and for the printing trades. Many constructive plans are under consideration for the growth and development of the International during the coming year.

Recognizing the fact that membership in the International Printers Supply Salesmen's Guild is a privilege and a valuable opportunity, that the responsibilities of membership demand honesty and sincerity of purpose and consideration and thoughtfulness of the well-being of one another, the following Declaration of Principles has been adopted and recommended for the guidance of the members:

(1) To hold high the dignity of the printing supply trades; to endeavor to raise the standards of the industry and render real service.

(2) To always and unfailingly remember that he who improves his efficiency, enlarges his understanding of true service, and acts on the square can most nearly demonstrate the slogan, "He profits most who serves best."

(3) To never attempt to make a sale unless one can wholeheartedly and sincerely maintain that the exchange of his goods for profit is legitimate and justifiable, and that all parties to the transaction are benefited thereby.

(4) To constantly realize that first of all a salesman is a gentleman and a business man, and that as an honorable man, imbued with pride and loyalty to his industry, he desires only that success which is founded on justice and morality.

(5) To always boost a brother supply salesman, his house, and his goods, knowing that this course will inspire confidence.

(6) To stand firm in the understanding that unfair competition, embracing all acts

characterized by bad faith, deception, or fraud is wasteful, despicable, and wrong.

(7) To avoid any act which may induce inflation of credit, overexpansion, overstimulation, and create unnatural, artificial, and harmful business conditions.

(8) To stand firmly on the ground that contracts and undertakings, either written or oral, are to be performed in letter and in spirit.

(9) To be ever mindful of the obligations due to brother supply salesmen, to printer customers, and to the house represented, embracing courtesy and affability, sincerity and integrity and unflinching trustworthiness under all circumstances and conditions.

(10) To hold that my brother salesman is my friend as I am his friend, that I will defend his good name and reputation, that the International Printers Supply Salesmen's Guild and the local guild of which I am a member belong to me as I belong to them, and that only as I manifest loyalty and devotion to their welfare can I hope to realize lasting benefit to myself and my industry.

Complete Roster of the Membership

CHICAGO

ALBERT, MAX, JR., 716 S. Dearborn St. Wanner Machinery Company.	BROSTROM, O. T., 524 S. Clark St. Miller Saw-Trimmer Co.	DINSMORE, G. F., 343 S. Dearborn St. Harris-Seybold-Potter Co.
ANDERSON, C. F., 3225 Calumet Ave. C. F. Anderson & Co.	CLINE, A. J., 111 W. Washington St. Cline Electric Mfg. Co.	DRAKE, FRANK C., 1445 Larrabee St. Frank C. Drake Co.
ANDERSON, I. G., 3225 Calumet Ave. C. F. Anderson & Co.	CLINE, J. P., 111 W. Washington St. Cline Electric Mfg. Co.	GARLICK, MARK, 17 E. Austin Ave. Challenge Machinery Company.
AUGUST, CHARLES, 64 W. Illinois St. Charles August Corporation.	COATE, C. M., 2314 W. Kinzie St. American Printing Ink Co.	GIMLIN, ALBERT B., 600 W. Jackson Blvd. Printers' Appraisal Agency, Inc.
BAGLEY, R. C., 111 W. Washington St. Cline Electric Mfg. Co.	COLLINS, CHARLES H., 608 S. Dearborn St. American Assembling Machine Co., Inc.	GLEASON, C. W., 320 S. Honore St. Hacker Mfg. Company.
BARHYDT, FRANK V., 343 S. Dearborn St. Harris-Seybold-Potter Co.	COX, PAUL F., 1023 Catalpa Ave.	GLEASON, E. H., 632 Sherman St. The Inland Printer.
BEATTY, S. F., 529 S. Franklin St. Master Printers Federation.	CRANE, GEO. E., 554 W. Harrison St. Chicago Roller Co.	GUTZEIT, PAUL G., 608 S. Dearborn St. The Chicago Steel & Wire Co.
BENEDICT, GEO. H., 711 S. Dearborn St. Globe Engraving & Electrotype Co.	CRAPO, FRED A., 829 S. State St. Barnhart Bros. & Spindler.	HALL, A. W., 216 N. Clinton St. A. W. Hall Company.
BORDEN, JOS. A., 529 S. Franklin St. Master Printers Federation.	DELEON, E. S., 500 S. Peoria St. American Finishing Co.	HAMMOND, A. C., 528 S. Clark St. Dexter Folder Co., Inc.
	DICKENSON, C. W., 212 N. Sheldon St. Directoplate Corp.	HANSON, BURTON S., Grand Haven, Mich. Challenge Machinery Co.

HARBAUGH, S. J., 2721 S. Michigan Ave.
HENNING, BERTEL O., 608 S. Dearborn St.
Bertel O. Henning Sales Agency.
HICKS, CLINTON F., 519 W. Monroe St.
American Type Founders Co.
HILL, FRANK A., 130 N. Franklin St.
Intertype Corporation.
HILLMAN, HARRY, 632 Sherman St.
The Inland Printer.
HODSON, HARRY L., 223 W. Monroe St.
J. W. Butler Paper Company.
HOOVER, RALPH K., 112 W. Harrison St.
Chas. N. Stevens Company.
HUNN, CLIFFORD R., 3257 S. Wells St.
E. W. Meyer Co.
JAMES, A. H., 323 N. Michigan Ave.
The Cutler-Hammer Mfg. Co.
KEPLEY, O. H., 2214 Ward St.
H. B. Rouse & Company.
LAMB, CHARLES H., 343 S. Dearborn St.
E. C. Fuller Company.
LEONARD, MARTIN J., 1100 S. Wabash Ave.
Mergenthaler Linotype Co.
LEWIS, A. F., 608 S. Dearborn St.
Printing Trades Blue Book.
LINSLEY, HAROLD F., 130 N. Franklin St.
Intertype Corporation.
LOOMIS, W. G., 343 S. Dearborn St.
Harris-Seybold-Potter Co.
LUNDEN, ERNEST G., 733 S. Dearborn St.
Brandtjen & Kluge, Inc.
MALLSTROM, ROE E., 216 N. Clinton St.
A. W. Hall Company.
MARTIN, WM. GUY, 343 S. Dearborn St.
Harris-Seybold-Potter Co.
MC CARTHY, E. J., 637 S. Dearborn St.
McCarthy Typesetting Co.
MCDONOUGH, WILLIAM, 1342 N. Halsted
American Printers Roller Co.
MCINTYRE, R. L., 733 S. Dearborn St.
Brandtjen & Kluge, Inc.
MCIVER, DANA T., 116 S. Michigan Ave.
Ben Franklin Paper Co.
MCNEAR, G. R., 532 S. Clark St.
Cleveland Folding Machine Co.
MENAMEN, WILL S., 1100 S. Wabash Ave.
Mergenthaler Linotype Co.
NOVY, FRANK F., 608 S. Dearborn St.
The Chandler & Price Co.
NUERNBERGER, P. G., 916 Sunnyside Ave.
PARKER, WILLIAM H., 524 S. Clark St.
Miller Saw-Trimmer Co.
PLUMMER, JOHN S., 1800 S. Fifty-Fourth
Ave., Cicero, Illinois.
Imperial Type Metal Company.
PROSSER, HENRY G., 160 N. LaSalle St.
Birmingham & Prosser.
RANDOLPH, PAUL F., 130 N. Franklin St.
Intertype Corporation.
REID, ARCHIE B., 547 S. LaSalle St.
Win. Reid Company.
ROSBACK, F. P. JR., Benton Harbor, Mich.
F. P. Rosback Company.
RUNYAN, O. H., 333 S. Desplaines St.
Bradner Smith & Co.
SALEK, JOSEPH, 519 W. Monroe St.
American Type Founders Co.
SANDVIK, OTTO P., 716 S. Dearborn St.
Wanner Machinery Co.
SEATON, H. A., 634 N. Western Ave.
Kimble Electric Company.
SHERMAN, JAMES T., 343 S. Dearborn St.
Printers' Supplies.
SIMONS, GEORGE H., 716 S. Dearborn St.
Wanner Machinery Company.
SKERRITT, RUSSELL D., 111 W. Washington
Cline Electric Mfg. Co.
SWEENEY, JAS. H., 417 S. Dearborn St.
Lanston Monotype Machine Co.
TESS, WALTER E., 130 N. Campbell Ave.
Jos. E. Smyth Company.
TIMBERMAN, A. R., 705 S. Wells St.
The Ault & Wiborg Co.
TRITTIPO, F. A., 727 S. Dearborn St.
Printers' Supply Service.
TROUP, HARRY B., 230 N. Clinton St.
E. W. Blatchford & Company.
VANDERCOOK, R. O., 1716 W. Austin Ave.
Vandercook & Sons.
WALDEN, V. R., 608 S. Dearborn St.
Ben Franklin Publishing Company.

WANNER, W. K., 716 S. Dearborn St.
Wanner Machinery Company.
WILSON, R. C., 519 W. Monroe St.
American Type Founders Company.

NEW YORK CITY

ABEEL, J. H., 28 West 23rd St.
Dexter Folder Co.
ALEXANDER, M. R., 17 Vanderwater St.
BACON, FRANK A., 100 East 42nd St.
Mergenthaler Linotype Co.
BALL, F. J., 461 Eighth Ave.
Miehle Ptg. Press & Mfg. Co.
BANCE, C. E., 88 Fulton St.
BARRETT, EDWARD M., 406 Pearl St.
Bingham Bros. Co.
BECKER, NEAL DOW, 1440 Broadway.
Intertype Corporation.
BEERS, CHARLES R., 41 Park Row.
The Inland Printer.
BERGES, EDWARD G., 35 Murray St.
Krug Electric Co.
BERTEL, HERBERT, 130 West 42nd St.
J. M. Huber, Inc.
BRADSHAW, F. W., 461 Eighth Ave.
N. Y. Monotype Composition Co.
BRINNING, JAMES F., 307 Pearl St.
National Roller Co.
BROWNE, WARREN C., 150 Nassau St.
The National Lithographer.
BURROUGHS, M. S., 461 Eighth Ave.
Cleveland Folding Machine Co.
BUTLER, WM. J., 461 Eighth Ave.
A. F. Lewis & Co.
CAFFEY, CHAS. S., 120 Broadway.
General Electric Co.
CARROLL, JOHN, 639 West 51st St.
Sinclair & Carroll Co.
CARROLL, WILLIAM F., 639 West 51st St.
Sinclair & Carroll Co.
CASEY, D. J., 60 Beekman St.
Miller Saw-Trimmer Co.
CONNER, BENJ. F., 96 Beekman St.
Conner, Fendler & Co.
CONNER, E. A., 85 Grand St.
Rathbun & Bird.
CRAY, FRANK W., 310 East 22nd St.
Cray-Finne Co., Inc.
DAMON, D. EVERETT, 44 Beekman St.
Damon Type Founders Co., Inc.
DIAMOND, HERMAN, 213-215 Centre St.
Margach Mfg. Co.
DIECKMANN, H. E., 77 White St.
Brandtjen & Kluge, Inc.
DOWLING, JOHN J., 11 Park Place.
American Assembling Machine Co.
DRESSER, CHAS. A., 47 West 34th St.
Cline Electric Mfg. Co.
EISMANN, JOSEPH F., 34 White St.
EULER, WILLIAM C., 216 West 18th St.
Lead Mould Electrotpe Foundry, Inc.
FINNE, HENRY G. R., 310 East 22nd St.
Cray-Finne Co., Inc.
FLOWER, WALTER C., 216 William St.
Edwin Flower, Inc.
FRESE, JOS. F., 30 Church St.
Monitor Controller Co.
FRIDAY, MILLARD L., World Bldg.
E. W. Blatchford Co.
GATES, BENJAMIN E., 406 Pearl St.
Bingham Bros. Co.
GLASS, WM. C., 38 Park Row.
United Printing Machinery Co.
GOLDSMITH, HENRY, 220 West 42nd St.
Philip Ruxton Co.
GOODWIN, C. F., 60 Cliff St.
Naumer Electric Co.
GREBE, G. H., 115 West 40th St.
Fuchs & Lang Mfg. Co.
GREENEBAUM, LEO, 51 Beekman St.
Win. G. Willmann Paper Co., Inc.
HELLER, E., 216 West 18th St.
Lead Mould Electrotpe Foundry, Inc.
HIMMELL, SAMUEL, 61 Greene St.
Baldwin Paper Mills, Inc.
HOLLAND, LOUIS, 144 West 17th St.
Holland Printing Machine Co.
KEENAN, J. DALE, 122 Centre St.
American Steel Chase Co.
KEHM, JOHN, 424 West 33rd St.
E. P. Lawson Co.
KELLY, GENE, 134 Nassau St.
Imperial Type Metal Co.
KENNEDY, JOHN P., 44 Beekman St.
Damon Type Founders Co., Inc.
KRUG, WILLIAM, 35 Murray St.
Krug Electric Co.
LANGHORNE, GEO. T., JR., 410 Pearl St.
Chas. Eneu Johnson & Co.
LACEY, W. W., 60 Beekman St.
Miller Saw-Trimmer Co.
LACHENBRUCH, HUGO, 18 Cliff St.
LEWIS, M. F., 461 Eighth Ave.
A. F. Lewis & Co.
LITTLE, W. J., 461 Eighth Ave.
Harris-Seybold-Potter Co.
LOOP, G. W., 100 East 42nd St.
Mergenthaler Linotype Co.
LORD, GEORGE T., 461 Eighth Ave.
N. Y. Monotype Composition Co.
LUCIE, GUSTAV, 30 Great Jones St.
Kuenstner & Lucie Paper Co.
MCCAIN, W. L., 41 Park Row.
Walden, Sons & Mott, Inc.
MCCORD, SAMUEL S., 38 Park Row.
Babcock Printing Press Mfg. Co.
MCGLAUGHLIN, R. W., 606 World Bldg.
Ludlow Typograph Co.
MCKINNEY, GEO., 32 Beekman St.
F. A. Flinn, Inc.
MCLEAN, BEN, 73 Beekman St.
Rich & McLean.
MACELWEE, T. A., 1440 Broadway.
Intertype Corporation.
MACKENZIE, H. C., 461 Eighth Ave.
Ault & Wiborg Co.
MARTIN, J. H. T., 11 Park Place.
American Assembling Machine Co., Inc.
MESEROLE, ED., 23 East 26th St.
Indiana Chemical & Mfg. Co.
MILES, HARRY, 220 West 19th St.
M. & F. Schlosser.
MOTT, STANTON, 41 Park Row.
Walden, Sons & Mott, Inc.
NEUS, HARRY E., 30 Church St.
Star Electric Motor Co.
NEWTON, ARTHUR B., 50 Beekman St.
Fred H. Levey Co., Inc.
NICKELS, J. J., World Bldg.
E. W. Blatchford Co.
NOSSEL, FRANK, 38 Park Row.
NUTLEY, C. M., 60 Beekman St.
Miller Saw-Trimmer Co.
OSWALD, JOHN CLYDE, 461 Eighth Ave.
New York Employing Printers Assn.
PATTERSON, HENRY S., 47 West 34th St.
Cline Electric Mfg. Co.
PHAIL, JOHN W., 358 Pearl St.
O. J. Maigne Co.
POLLARD, FRANK L., 122 Centre St.
American Steel Chase Co.
POLLARD, JACK, 122 Centre St.
American Steel Chase Co.
QUIMBY, J. W., 471 Eleventh Ave.
Allied Paper Mills, Inc.
REED, C. W., 100 East 42nd St.
Mergenthaler Linotype Co.
RICHTER, RAYMOND, 137 Greene St.
Wm. C. Hart Co.
RIS, CHAS. H., 417 Lafayette St.
Keith Products Co.
ROBBINS, W. E., 23 East 26th St.
Loring Coes & Co.
ROBERTSON, A. W., 461 Eighth Ave.
ROSENZWEIG, S., 235 East 42nd St.
The Korfund Co., Inc.
ST. JOHN, EDWARD H., 100 East 42nd St.
Mergenthaler Linotype Co.
SCHLOSSER, FRED, 220 West 19th St.
M. & F. Schlosser.
SCHUB, JOHN W., 1440 Broadway.
Intertype Corporation.
SCHULKIND, D. W., 424 West 33rd St.
E. P. Lawson Co., Inc.
SCHWAB, GEO. A., 60 Cliff St.
Naumer Electric Co.
SIEGEL, LOUIS, 344 West 38th St.
Trade Bindery, Inc.
SMITH, F. X., 101 Beekman St.
Francis X. Smith Co.
STEVENS, F. C., 239 West 39th St.
Newton Falls Paper Co.

STINSON, NELSON, 97 Reade St.
Nelson Stinson, Inc.
STOW, WM. C., 131 Duane St.
Stow-Whittaker Co.
SULLIVAN, FRANK O., 292 Madison Ave.
Eastern Mfg. Co.
SWART, G. R., 461 Eighth Ave.
Geo. R. Swart & Co.
THORN, WM., H. 547 West 23rd St.
Wood, Nathan & Virkus Co.
TILFORD, HENRY, 114 East 13th St.
Hoffman Type & Engraving Co.
TITSWORTH, C. P., 461 Eighth Ave.
Miehle Printing Press & Mfg. Co.
TRACT, A. H., 216 East 26th St.
VALIANT, J. W., 461 Eighth Ave.
Harris-Seybold-Potter Co.
VAN DILLEN, EDWARD, 461 Eighth Ave.
Miehle Printing Press & Mfg. Co.
VAN HORN, R. O., 1440 Broadway.
Intertype Corporation.
VIERLING, GEORGE B., 461 Eighth Ave.
Miehle Printing Press & Mfg. Co.
VON DREUSCHKE, CHAS. F., 147 Fourth Ave.
N. Y. Printers & Bookbinders Mutual
Ins. Co.
WALDEN, CHARLES C., JR., 41 Park Row.
Walden, Sons & Mott, Inc.
WHITE, FRANK J., 28 West 23rd St.
Dexter Folder Co.
YOUNG, WM. K., JR., 1440 Broadway.
Intertype Corporation.
ZARNES, SAMUEL, 140 Pearl St.
Chas. Eneu Johnson & Co.

AGOST, FRED G., 28 Front St.
Triangle Ink & Color Co.
Brooklyn.
BARRETT, A. W.,
Miller Saw-Trimmer Co.
Pittsburgh, Pa.
BERRY, FRANK B., 300 Communipaw Ave.
American Type Founders Co.
Jersey City, N. J.
BURNHAM, J. B., 710 S. Washington Square
Ault & Wiborg Co.
Philadelphia, Pa.
ELDRIDGE, A. O., 28 Front St.
Triangle Ink & Color Co.
Brooklyn.
FOX, EDWARD, 3167 Rochambeau Ave.
Bronx.
GEGENHEIMER, WILLIAM, 73 North Grand.
Baldwin, Long Island.
GRIMMAN, FRED C., 29 Ryerson St.
Mergenthaler Linotype Co.
Brooklyn.
HAYES, MILO E.,
Babcock Printing Press Mfg. Co.
Ellington, Connecticut.
KELLOGG, C. W., 300 Communipaw Ave.
American Type Founders Co.
Jersey City, N. J.
KELLY, WM., 643 Fairfield Circle.
Westfield, N. J.
KIERNAN, PETER J., 196 Diamond St.
United American Metals Corp.
Brooklyn.
KORB, THEO. A., 420 Carroll St.
John P. Carlson, Inc.
Brooklyn.
KOUFIELD, WM. H., 200 Arlington Ave.
Brooklyn.
LYNCH, C. BIRRIE, 14409 Degraw Ave.
Jamaica, Long Island.
MACNEAL, R. K., 12th & Vine Sts.
Miller Saw-Trimmer Co.
Philadelphia.
O'ROURKE, PETER, East & Nott Aves.
Thomson-National Press Co.
Long Island City.
PARKER, W. A., 300 Communipaw Ave.
American Type Founders Co.
Jersey City.
PORTER, HARRY A.,
Harris-Seybold-Potter Co.
Cleveland.
PORTER, WM. A., Atlantic Ave. & Logan.
Wester Numbering Machine Co.
Brooklyn.
RHAME, C. C., 29 Ryerson St.
Mergenthaler Linotype Co.
Brooklyn.

SCHIEFER, ARTHUR O., 26 Front St.
Triangle Ink & Color Co., Inc.
Brooklyn.
WESEL, F., Hotel St. George.
Brooklyn.

SAN FRANCISCO

RICKFORD, E. C., 56 Natoma St.
BOWIE, FRANK L., 613 Howard St.
Miller Saw-Trimmer Co.
BRINTNALL, H. W., 51 Clementina St.
CARDOZA, T. J., 455 Mission St.
T. J. Cardoza Co.
DEVINE, P. A., 416 Jackson St.
Geo. Russell Reed Co.
DRAPER, ROSS, 638 Sacramento St.
Mergenthaler Linotype Co.
DURAND, M. J., 560 Howard St.
Intertype Corporation.
EGAN, WM. I., 130 Fremont St.
Geo. H. Morrill Ink Co.
EKERMAN, WM. J., 130 Fremont St.
Geo. H. Morrill Ink Co.
FLINT, W. B., 535 Folsom St.
Pacific Coast Paper Co.
GARRITY, T. P., 515 Howard St.
Dever Garrity & Keys.
GINN, CLYDE, 352 Sixth St.
Envelope Corporation.
GOMBIA, CHAS. F., 426 Battery St.
California Ink Co.
GRAHAM, GEO. D., 426 Battery St.
California Ink Co.
GRIFFITH, H. J., 248 First St.
American Color Plate Co.
GRISWOLD, WM., 122 Front St.
Hellmuth Printing Inks.
GRUNER, J. A., 41 First St.
Blake, Moffitt & Towne, Inc.
HASTINGS, H. M., 228 Bacon Bldg.
Hastings Graphic Systems.
HYLAND, CHAS. J., 41 First St.
Blake, Moffitt & Towne, Inc.
KEMP, WM. M., 613 Howard St.
Miller Saw-Trimmer Co.
KOSTER, PAUL T., 51 Clementina St.
Harry W. Brintnall Co.
LAW, W. S., 535 Folsom St.
Pacific Coast Paper Co.
LEACH, RUSS, 5th & Mission Sts.
San Francisco Chronicle.
LINEHAN, F. L., 716 Montgomery St.
McCORMICK, W. J., 503 Market St.
American Writing Paper Co.
MUNSON, A. J., 534 Battery St.
Zellerbach Paper Co.
MURPHY, F. GORDON, 534 Battery St.
Zellerbach Paper Co.
NICHOLS, CHARLES F., 500 Howard St.
American Type Founders Co.
O'LEARY, T. J., 455 Mission St.
T. J. Cardoza Co.
PERRIE, W., 603 Mission St.
The Miehle Printing Press Co.
REED, C. M., 416 Jackson St.
Geo. Russell Reed Co.
REYNOLDS, W. B., 576 Howard St.
General Paper Co.
RITCHIE, THOMAS, 237 First St.
Ault & Wiborg Ink Co.
RODIER, GEO. L., 503 Market St.
West Virginia Pulp & Paper Co.
RUBIN, A., 75 Folsom St.
Great Western Smelting Co.
RUBIN, J., 75 Folsom St.
Great Western Smelting Co.
SCHMEER, NED, 1045 Sansome St.
Sterling Engraving Co.
SCHROEDER, A. M., 638 Sacramento St.
Mergenthaler Linotype Co.
SHANLEY, JAMES, 535 Mission St.
Shanley Linotype Co.
SKINNER, F. B., 576 Howard St.
The Martin Cantine Co.
SPRINGER, JOSEPH, 118 First St.
Bonestell Paper Co.
SPOULE, AL., 500 Howard St.
American Type Founders Co.
TAIT, H. V., 638 Sacramento St.
Mergenthaler Linotype Co.

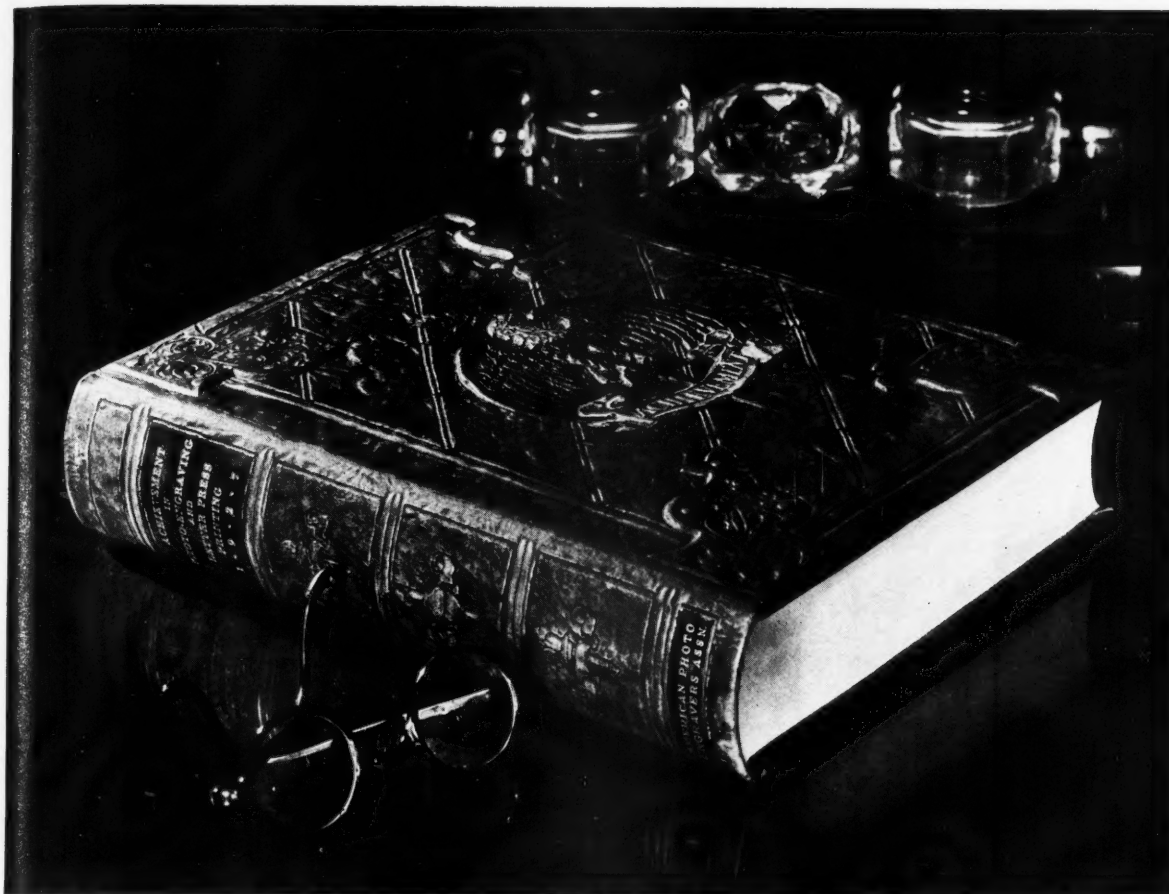
WATSON, HARRY A., 130 Fremont St.
Geo. H. Morrill Ink Co.
WEST, HENRY A., 534 Folsom St.
Pacific Coast Paper Co.
WILDENRAT, H. L., 455 Mission St.
T. J. Cardoza Co.
YEBBY, FRANK B. JR., 41 First St.
Blake, Moffitt & Towne, Inc.

HONORARY MEMBERS.

BARRY, WM. H., Wilcox Building.
Los Angeles.
LEWIS, MEYER F., 461 Eighth Ave.
Printing Trades Blue Book.
New York City.
PINNEY, JOHN S., 500 Howard St.
American Type Founders Co.
San Francisco.
MACINTIRE, CHAS., 121 Second St.
The Pacific Printer.

LOS ANGELES

ALLEN, L. W., 1136 Maple Ave.
California Ink Co.
ARNOLD, ANA, 1231 S. San Pedro St.
Western Pacific Paper Co.
BORDEN, GEORGE D., 235 E. Fourth St.
Mergenthaler Linotype Co.
BORTHWICK, CYRUS C., 300 E. Fourth St.
Miller Saw-Trimmer Co.
BRAINERD, R. N., 300 E. Fourth St.
Miller Saw-Trimmer Co.
BROWN, BALLARD, 417 E. Pico St.
Typographic Service Co.
BURKEY, J. C., 417 E. Pico St.
Standard Printing Ink Co.
CULLEY, WILLIAM A., 121 N. Broadway.
American Type Founders Co.
EDMONDS, H. F., 305 S. San Pedro St.
Premier Engraving Co.
ENDICOTT, C. R., 1232 Maple Ave.
Miehle Printing Press Co.
FARMER, R. LEE, 421 1/2 Wall St.
Ault & Wiborg Co. of California.
FORBUSH, RAY, 421 Wall St.
Prince & Hensley.
FRASIER, VIRGIL W., 1136 Maple Ave.
California Ink Co.
GLEN, FRED F., 12th & St. Julian Sts.
California Composition Co.
HANSEEN, A. E., 1232 Maple Ave.
Miehle Printing Press Co.
HEFFELMAN, GEO. O.
HOSTETLER, ELMER H., 1240 S. Main St.
Intertype Corporation.
KIRKLAND, ARTHUR, 1231 S. San Pedro St.
Western Pacific Paper Co.
LEWIS, LOUIS A., 305 S. San Pedro St.
Premier Engraving Co.
LINDNER, ERNIE, 235 E. Fourth St.
Mergenthaler Linotype Co.
LUCY, C. J., 240 Werdin Place.
Graphic Arts Ink Co.
MARGOLIS, JACK, 322 E. Pico St.
Acme Engraving Co.
MCLEAN, ROBERT E., 235 E. Fourth St.
Mergenthaler Linotype Co.
MYERS, BILLY, 242 S. Los Angeles St.
Blake, Moffitt & Towne, Inc.
RAE, FRED J., 418 Boyd St.
H. W. Brintnall Co.
RICHARDSON, J. D., 407 E. Pico St.
Philip Ruxton, Inc.
SMITH, ERNEST, 417 E. Pico St.
Typographic Service Co.
SMITH, GEORGE W., 417 E. Pico St.
Typographic Service Co.
SHADINGER, R. O. JR., 240 Werdin Place.
Graphic Arts Ink Co.
STEEL, B. W., 418 Boyd St.
H. W. Brintnall Co.
TOOKER, L. B., 1240 S. Main St.
Intertype Corporation.
VANDERSLUIS, GURT, 1136 Maple Ave.
California Ink Co.
WEST, WM. E., 1136 Maple Ave.
California Ink Co.
WATSON, HARRY T. JR., 121 N. Broadway.
American Type Founders Co.



Copyright 1927, American Photo-Engravers Association

Never Such a Handbook for Advertisers!

EVERY man or woman who is concerned with producing results from printed messages will want this marvelous book, "Achievement in Photo-Engraving and Letter Press Printing, 1927", published by the American Photo-Engravers Association. It contains seven hundred nine-by-twelve pages showing the outstanding achievements of modern photo-engraving and letter press printing, with a full and lucid explanation of how each effect was accomplished.

From this book you may learn in advance just what preparation is necessary to secure the results you seek. It will cost at least \$75.00 per copy to produce "Achievement", but it will be sold at \$10.00 per copy. Ask your engraver to place your name on the subscription list, which closes on July 15th. The book will be ready about December first. You and your staff will not want to be without it.



"Achievement", considered as a book, is of itself a magnificent achievement. So, we believe you will agree, is its Molloy Made Cover, which surpasses anything of the kind ever before attempted. This cover was conceived and executed entirely within the Molloy organization.

THE DAVID J. MOLLOY COMPANY — 2859 North Western Avenue — CHICAGO

Please Mention THE INLAND PRINTER When Writing to Advertisers.



It's the same D & C Old Ivory


DILL & COLLINS Co's.
Distributors

ATLANTA—The Chatfield & Woods Co.
BALTIMORE—The Baxter Paper Company
BOSTON—John Carter & Co., Inc.
BUFFALO—The Union Paper & Twine Co.
CHICAGO—The Paper Mills Company
CHICAGO—Swigart Paper Company
CINCINNATI—The Chatfield & Woods Co.
CLEVELAND—The Union Paper & Twine Co.
COLUMBUS, OHIO—Scioto Paper Co.
CONCORD, N. H.—John Carter & Co., Inc.
DES MOINES—Carpenter Paper Company
DETROIT—The Union Paper & Twine Co.
GREENSBORO, N. C.—Dillard Paper Co., Inc.
HARTFORD—John Carter & Co., Inc.
HOUSTON, TEX.—The Paper Supply Co.
INDIANAPOLIS—C. P. Lesh Paper Company
JACKSONVILLE—Knight Bros. Paper Co.
KANSAS CITY—Birmingham & Prosser Co.
LOS ANGELES—Blake, Moffitt & Towne
MILWAUKEE—The E. A. Bower Company
MINNEAPOLIS—Minneapolis Paper Co.
NEW YORK CITY—Marquardt, Blake & Decker, Inc.
NEW YORK CITY—Miller & Wright Paper Co.
NEW YORK CITY—M. & F. Schlosser
OMAHA—Carpenter Paper Co.
PHILADELPHIA—The Thomas W. Price Co.
PHILADELPHIA—Raymond & McNutt Co.
PHILADELPHIA—Riegel & Co., Inc.
PITTSBURGH—The Chatfield & Woods Co.
PORTLAND, ORE.—Carter, Rice & Co.
PROVIDENCE—John Carter & Co., Inc.
RICHMOND—Virginia Paper Co.
ROCHESTER, N. Y.—Geo. E. Doyle Company
SAN ANTONIO, TEX.—San Antonio Paper Co.
SEATTLE, WASH.—Carter, Rice & Co.
ST. LOUIS—Acme Paper Company
ST. PAUL—E. J. Stilwell Paper Co.
SALT LAKE CITY—Carpenter Paper Co.
SAN FRANCISCO—Blake, Moffitt & Towne
SAN FRANCISCO—General Paper Co.
SPRINGFIELD, MASS.—John Carter & Co., Inc.
TACOMA—Tacoma Paper & Stationery Co.
TAMPA—Knight Brothers Paper Co.
WASHINGTON, D. C.—Virginia Paper Co.

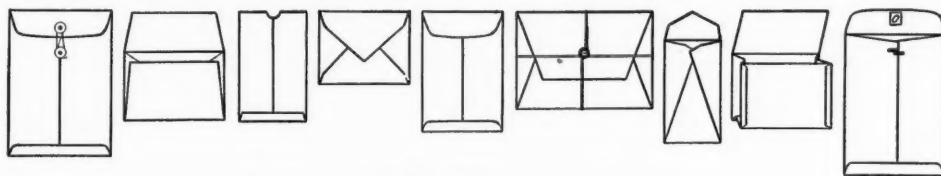
A SCHOOL generation is four years. You're a tottering Old Grad in ten. And if the faculty remember you in fifteen it's unusual.

For two decades, in the finer school annuals, two papers have had the call, D & C Black and White and D & C Old Ivory. Such preference is not a matter of long-standing personal friendship—for each year a new class is at the helm, yet each year the orders come in from East and West, from South and North. It is rather a recurring recognition by keen young eyes of the greater printability of these D & C papers, a continuing realization by good printers that quality papers aid in producing quality books.

Old Ivory and its brother paper, Black and White, are today, as they were yesterday, unexcelled for fine halftone printing. There are other D & C papers that meet every printing need. Ask your paper distributor which D & C papers best meet your requirements. He is able and glad to help you.

DILL & COLLINS
Master Makers  *of Printing Papers*
P H I L A D E L P H I A

ENVELOPES



for All Purposes
In Stock and Made-to-Order

*We have papers and facilities to supply
any envelope requirement*

To give Better Service on Envelopes, we operate our own
Envelope Factory in our plant.

To you it means quick shipment of "made to order"
goods, as well as regular stock items.

IN STOCK

Ready for Immediate Shipment

We carry in stock a complete line of envelopes for
every purpose—commercial, professional, personal or
advertising.

The benefit of 25 years experience in making
envelopes is yours for the asking. Sugges-
tions, samples or prices gladly furnished

THE PAPER MILLS' COMPANY

Paper Merchants • Envelope Manufacturers

517-525 South Wells Street, Chicago

Telephones Harrison 8000



A NEW BOOK

*of interest and inspiration to workers
in the Graphic Arts*

Unusual—beautiful and inspirational—is this new announcement book of Ravenna Covers. Its pages are printed specimens of the original creations of a number of America's foremost designers and typographers. Each page in itself of rare value—the work of a craftsman in the Graphic Arts. The book—beyond money value—a masterpiece—a library of designs of beauty. For a cover paper to inspire such artists of distinction as are listed here as contributors is a source of pride to us—its makers. Probably nowhere in America is there available a like book so singularly

*Master Designers
Contributing*

Walter D. Teague
Harvey Hopkins Dunn
Albert Edwards & Paul Beers
Clarence P. Hornung
J. Albert Cavanagh
Carlton D. Ellinger
Gustav B. Jensen

individual in character

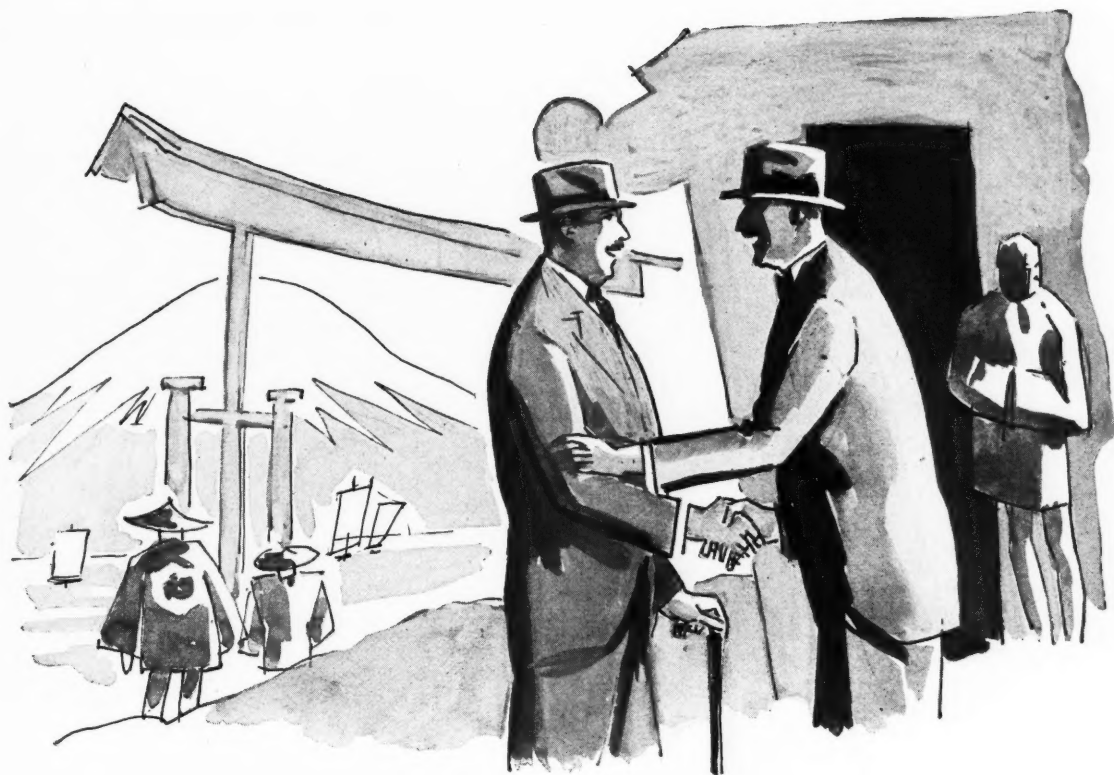
KNOWLTON BROTHERS
WATERTOWN, NEW YORK

*Master Typographers
Contributing*

Norman T. A. Munder
D. B. Updike
Lucian Bernhard
Paul J. Wienes
Everett Currier
Frederic W. Goudy
O. W. Jaquish, Jr.



A Gift from the Art and Romance of Old Italy
RAVENNA COVERS



Like a Friend from Home in a Foreign Land...



The watermarked initials of the makers appear in every Columbian U.S.E. White Wove Envelope



Look for this box with the U.S.E. all-over design



This slip goes into every box—and, of course, we are right back of it

A FACE you know, in a host of strangers. You hasten with outstretched hand. You greet him eagerly. He's the one you know—among many *unknowns*.

The man who has read the advertising of Columbian U.S.E. White Wove Envelopes in *Printers' Ink Monthly*, *Mailbag*, *Sales Management*, *Western Advertising*, *Purchasing Agent*, or *Advertising and Selling*, runs his eye along your shelf.

Among a host of strange labels, he spies the one he has seen in the advertisements. How could he *miss* that box?

Envelopes in general are something of a mystery to him, but here—in the *known* package—is a brand he can buy with the same easy confidence with which he buys his favorite cigars.

Don't you find it easier and more profitable to sell articles that people accept readily—that are backed by the guarantee of a responsible manufacturer?

If you do—then you certainly want to get acquainted with Columbian U.S.E. White Wove Envelopes. As the first step we suggest you write us for a free sample box.

For stock, see your regular paper merchant, or write us.


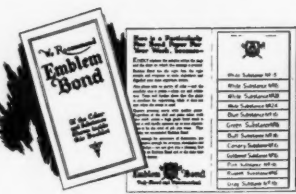
UNITED STATES ENVELOPE COMPANY

The world's largest manufacturers of envelopes

SPRINGFIELD, MASSACHUSETTS

With fourteen manufacturing divisions covering the country

COLUMBIAN White *USE* Wove ENVELOPES

Ask Him—

for this Sample Book
that Helps You Land
the Order

A PRINTER suggested it, and we thought his idea a very good one—so now these books are available.

Recommend Emblem Bond by name. With every quotation send along this small (3" x 5") Sample Book, checking color and substance specified. Your customer will instantly recognize the high quality and expensive appearance of Emblem Bond, and it will help you land the order.


Ask your distributor or write us direct for this splendid sales help, which will be furnished free in any logical quantity. You can imprint them with your own name and address.

Emblem Bond is a paper of outstanding character made in white and eight sparkling colors at a price practical enough for your longest runs.

Lee Paper Company
VICKSBURG, MICHIGAN

Emblem Bond

STOCKED BY LEADING DISTRIBUTORS
THROUGHOUT THE COUNTRY


A Mill Brand
TUB-SIZED
AND WATERMARKED

Time
waits for
no man
and no
client for
Time

but



You can cheat on Time

Time—one production factor that no man can control. Yet there is *one* way to cheat both the clock on the client's desk and your own time clock.

If we can show you how an operator can turn out 200 negatives for photo engraving or process in an eight-hour day instead of fourteen or fifteen wet plate negatives—it would interest you, wouldn't it—because it means increasing your plant capacity over 100 per cent? And if this added volume costs less than 50 per cent of your present overhead—what would such economy mean in extra profits? Figure it out on paper.

We aren't reciting fairy tales. These are plain, unvarnished facts—how the new Contrasto Process of eliminating wet plate negatives will speed up your production, cut down costs and make possible rush order jobs that come closer to fulfilling the "we want this yesterday" promise than ever before. Full information furnished on request.

This combination drop out halftone illustration was made with Contrasto Strip Film Negatives, by the Hill Reproduction Company, New York.

**NEGATIVE
PAPERS**



**PROCESS
FILMS**

Briefly the Contrasto Process Is:

The elimination of wet plate negatives through the use of:
Contrasto Nonstrip Negative Paper—for black and white work.
Contrasto Strip Film Negative Paper—for line, halftone and combination work—either litho or photo engraving.
Contrasto Process Film—for line and halftone work.

All Contrasto Papers furnished in the standard sizes or in rolls 42 inches wide.

Polygraphic Company of America, Inc.
Rochester, N. Y.

Sales Offices:
237 Lafayette Street
NEW YORK, N. Y.

Branch Office:
180 N. Wabash Avenue
CHICAGO, ILLINOIS

The Prosaic Price Book

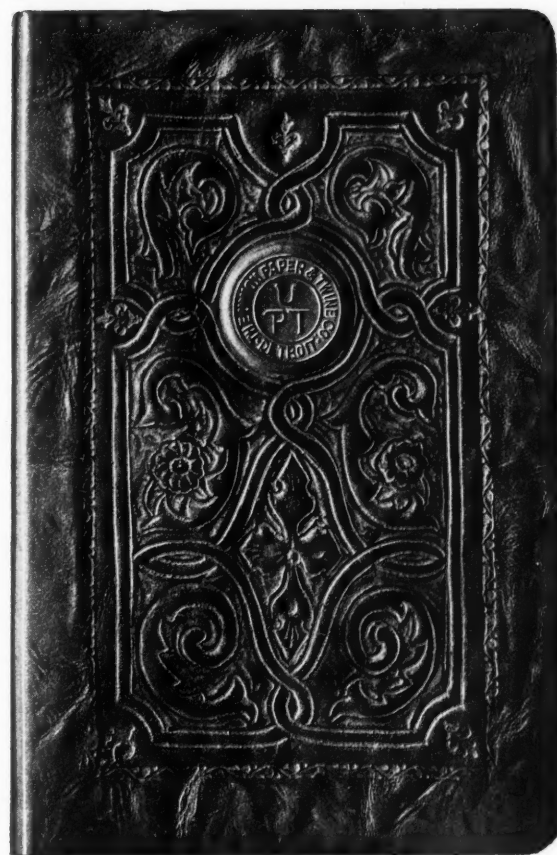
*takes on a new
meaning in sales . . .*

HAVE you ever read a telephone directory for entertainment? No. And neither have we. Seldom do people read telephone books because of interest. They look for specific numbers—find them, close the book, and forget it until needed again.

The old-time price book, like the telephone directory, is an essential, but neglected unit. This is especially true when the price book covers products which cannot be effectively illustrated. The indexed and unadorned subject matter is necessarily dull. But the price book *belongs* in the sales system—the telephone book may not.

To assume its rightful place in the merchandising plan the price book must add its bit to the selling argument and the reduction of prospect inertia. This means that it must acquire the most pleasing arrangement as to cover, typography and general presentation.

A cheap price book belittles its company in the prospect's mind. An attractive one impresses him. He remembers it and he



*The Burk-Art bound catalog and price list of
the Union Paper & Twine Company, Detroit*

remembers the company. A favorable and receptive attitude colors his mind. —That's Visual Selling.

The Union Paper & Twine Company of Detroit recognizes this important principle of modern merchandising, and uses it effectively. The *Burk-Art* loose-leaf price book of this firm is a splendid example of Visual Selling. Dignified and simple, it reflects the progressiveness and high calibre of its company. It sells the house. And it sells paper.

Your price book or catalog should help sell *your* firm and its products. Does it?

Send for our booklet "*Binding and Sales*" which illustrates and describes *Burk-Art* covers designed for a wide range of products. It is yours for the asking.

The Burkhardt Company, Inc.

Burkhardt Building

· Larned at Second ·

Detroit, Michigan

Please Mention THE INLAND PRINTER When Writing to Advertisers.

667

Whatever other equipment you have

The C & P Gordon Press is a Basic Builder of Profit



"No," said the proprietor of the Service Printing Company, "at this moment, I'm not in the market for another press. I've got five presses now—one 8 x 12 hand-fed Gordon, one 10 x 15 hand-fed Gordon, one 12 x 18 hand-fed Gordon and two automatically-fed C & P Gordons.

"All I need do just now is to keep my five presses going all the time. When I do that, I'll be making plenty of money. After that, I'll be ready to add some more money-makers to my press equipment."

THE Service Printing Company is a "small" shop in an Ohio city of 200,000. It has made money from the outset. The proprietor recently bought out his partner and is even now bounding along the heights of his greatest earnings.

We happen to know that the name "Service" is no misnomer here. One customer in particular tells us that in four years "Service" never once failed him—and sometimes the "rush" was desperate in the extreme. What a record!

"Service" has held that customer's trade—and the trade of many others like him. Almost every day competitors quote lower prices, but "Service" is never even threatened. Yet the proprietor makes no pretense of meeting all competition, and frankly declines work except at a profit.

Service? Yes. Personality, experience, crafts-

manship and cheerful willingness to oblige—certainly. But just as much, the *right equipment* to win and hold a dependable volume of desirable, profitable business.

Larger shops need Gordon Presses just as truly. Gordons enable them to handle *all* the work of large concerns. Gordons enable them to start many a major account. Gordons—universally familiar, easily operated by inexpensive labor, *busy all the time*—yield a constant return greater than that paid by *any* other investment in any printing establishment.

Of course there is a place for other types of equipment. But for net profit per dollar invested, for minimum of loss sustained through idleness, for "getting one's foot in the door" towards increased volume, no other equipment even approaches a Gordon.

It is because we earnestly subscribe to these



beliefs that Chandler & Price are the exclusive manufacturers of Gordon Type Presses today. We have been able steadily to improve both design and detail. The basic Gordon principle, however, will remain unchanged as long as clear facts guide printing production and profit.

Initial cost considered, as well as the cost of

maintenance and operation, the Gordon Press fills a unique place in the program of *every* shop, whether large or small.

Upon your request, either to us or to your regular Supply House, certain unbiased and interesting facts will be presented for your

review.

Chandler & Price PRESSES & PAPER CUTTERS

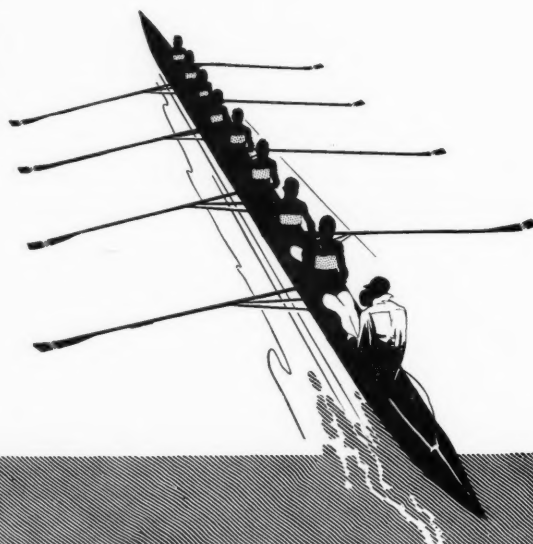


The CHANDLER & PRICE CO. , , Cleveland, U. S. A.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Sunshine, smooth water and the crews are off! See their perfect rhythm—their unity of action—the fresh momentum from each well-timed stroke. Watch them putting the test to pliable muscles and potent lungs, yet saving their reserve for the spurt at the finish.

Ask yourself these questions. Do your electrotypes pull together? Have they the reserve to carry through to the finish? Buy American Electrotypes and every job will wear the winning colors. For that's the A. E. C. method.



AMERICAN ELECTROTYPE CO.

MEMBER INTERNATIONAL ASSOCIATION OF ELECTROTYPERS OF AMERICA

SHERIDAN BLDG.

NINTH & SANSOM STS.

PHILADELPHIA



**BLACK
or
BLACK ?**

WHEN drab, lifeless, colorless sheets come off the press, the blame is placed most often where it least belongs—on the paper. It pays sometimes to look into your ink, for ink can "make" or "break" a job.

Black inks must be **BLACK**. That is why the world's leading ink makers use

PEERLESS

*The Black that Makes the Ink
that "Makes" the Job*

Peerless Black insures an ink that is uniform and free flowing, lustrous and strong—and jet black always.

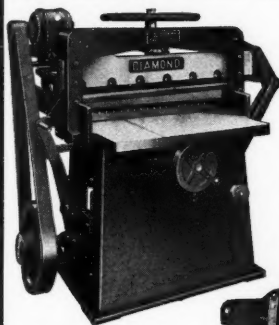
Samples sent to manufacturers of quality inks

The Peerless Carbon Black Co., Pittsburg, Pa.

Sole Selling Agents
Binney & Smith Co
41 E. 42nd Street-New York City

Complete Plant Equipment

For 52 years we have been manufacturing and selling Printing Machinery, Furniture, Materials, Type and complete outfits. At our office and at warehouse we carry in stock equipment for prompt shipment serving particularly the Midwest printing industry.

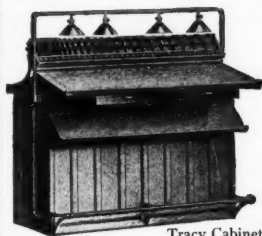
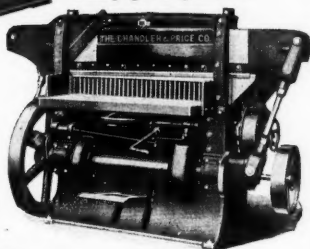


Diamond Power Cutters

Are seen everywhere, in the best print shops and binderies. A profitable cutter that will prevent wastage.

Chandler & Price Cutters

Both the "Automatic" and the "Craftsman" types—are reasonably priced. Each has certain important features of its own; both have many good qualities.



Tracy Cabinet

Hamilton Furniture

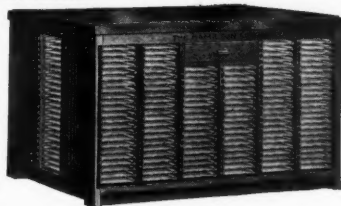
[Steel and Wood]

Special equipment designed and built to serve your particular needs. Stock on hand for prompt delivery.

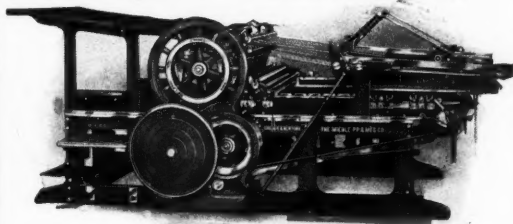
MODERN Composing Room EQUIPMENT

Our printing plant engineers are at your service to suggest the ideal plant equipment for you. The modernization of your plant can be had at low cost and additions made from time to time.

Write today for information



Hamilton Steel or Wood Imposing Frame With Galley Space and Iron Top



Used or Rebuilt Miehle Presses

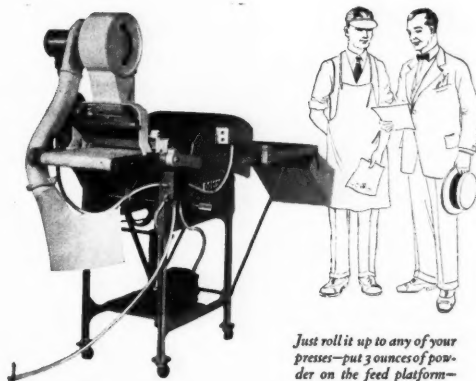
Send today for our bulletin of used and rebuilt machinery

WANNER

MACHINERY CO.

A. F. WANNER, PRES.

714-716 Dearborn Street • Chicago, Ill.



The only Automatic Process Embosser complete in one unit

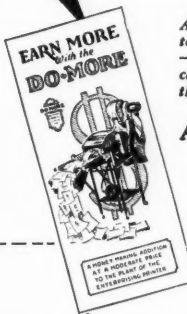
Just roll it up to any of your presses—put 3 ounces of powder on the feed platform—turn on the heat and go.

Earn More with the DO-MORE

Now you can share in the millions of dollars annually spent on engraving, by selling your customers finished printing at a slight increase in cost to them.

Embossing processed on the DO-MORE has a smooth, glossy, rounded finish and is always as distinctive and as durable as the best steel die work. In sharpness of relief it cannot be detected from finest engraving. Simple and strong in construction, the DO-MORE does not replace any equipment but completes a printing plant.

The pressman prints in the usual manner, the sheets drop upon the belt conveyor of the DO-MORE, and the work to be embossed is automatically powdered and dusted without waste, passed under a Radiant type heater, where ink and powder are fused, and delivered without further attention from the operator.



A finer printing job opening new sales fields to you—A time and labor saving in operation—An output of 3,000 letterheads and 6,000 cards an hour—\$3.00 and \$7.00 more per thousand—larger net profits to you.

Automatic Printing Devices Co.

543 Howard Street, San Francisco
A. P. D. Sales Co., 280 Broadway, N.Y.
Dealers in all the large cities

— Send for our booklet —

Automatic Printing Devices Co.,
543 Howard Street,
San Francisco.

Gentlemen: Please send us descriptive booklet which tells how to earn more with the DO-MORE.

Name _____

Address _____

City _____ State _____

BARGAINS

We carry the largest stocks in Job Lots of Perfects and Seconds in the World. At all times we have bargains in the following lines:

Blanks—Coated one and two sides.	Folding Enamel—Extra Strong, the best of its kind.
Blotting.	Litho Label.
Bonds—White and Colors.	Manila—Document.
Book Papers—Enamel, M. F., S. & S. C., Eng. Fin., Eggshell, etc., in White and Colors.	Mimeograph.
Box Boards.	Offset Papers.
Bristols—Index and Satin.	Post Card—Coated and uncoated.
Card Boards.	Railroad Board.
Check Book Cover.	Tough Check.
Cover—Embossing.	Second Sheets.
	As well as miscellaneous Job Lots of every kind and description.

Best Quality—The papers which we carry are all bargains at the price. They consist of discontinued lines of the best mill brands, mill over-runs, job lots, etc. All of good quality and perfect stock in every respect. Our resorted "seconds" are carefully sorted in our own plant.

Extra Strong Folding Enamel—This is one of our leaders. At the price it cannot be excelled.

OUR PRICE LIST—Is issued monthly, and shows all special lots and bargains. Send for your copy. It will save you many a dollar.

BARGAIN PAPER HOUSE

411-423 West Ontario Street Chicago, Illinois

Three Branch Offices:

PITTSBURGH, PA., 209 E. Ninth St., Phone Grant 103
MILWAUKEE, WIS., Plankinton Arcade, Phone Grand 44
PEORIA, ILL., 535 Peoria Life Bldg., Phone 8685

Instantly Adjustable Roller Trucks

MORGAN EXPANSION ROLLER TRUCKS are instantly adjustable to the exact diameter of your rollers.

You can always be sure of the correct pressure on your type, whether your rollers are new or worn.

You'll have a quieter shop; you'll save time on make-ready; you'll save money in reduced wear on your rollers.

PRICE PER SET

8x12 Set of six . . \$7.75	12x18 Set of six . . \$9.00
10x15 Set of six . . 8.00	14½x22 Set of eight 12.00

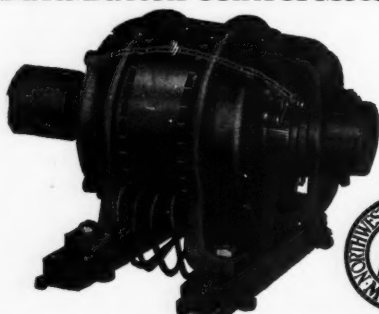
Ask your dealer, or send direct to us

Morgan Expansion Roller Truck Company

100 North Larchmont Boulevard, Los Angeles, Cal.

"NORTHWESTERN"

Push-Button Control Motors



Pressfeeder Has More Confidence

and uses the throw-off less frequently if the press is equipped with an A.K. Push Button Control Motor. Quality of presswork depends a great deal on speed of the motor. With this motor the press can be speeded up when necessary or slowed down for jobs requiring careful register.

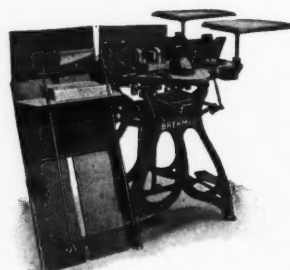
Our illustrated folder and price list describing these motors will be a revelation, as our prices compare favorably with the older types on the market without push-button control. Write for this folder.

Northwestern Electric Co.

408-416 S. Hoyne Ave., Chicago, Ill., U. S. A.

2226 S. San Pedro St., Los Angeles, Cal.; 43 South Third St., Minneapolis, Minn.; 3-260 General Motors Bldg., Detroit, Mich.; 10 South 18th St., Philadelphia, Pa.; 100 Pearl St., Boston, Mass.; 97 Reade St., New York City; 65 Bellwoods Ave., Toronto, Ontario, Canada.

BREHMER'S End Sheet Pasting Machine



This machine is intended to paste any size of plate, maps, end-sheets, etc., to sections. It will also turn the end-sheets, etc., round the section and paste them on either to the right or to the left of same.

Brehmer Thread Sewers
Brehmer Wire Stitchers
Brehmer Folders
Brehmer Thread Stitchers

GEBRÜDER BREHMER

Leipzig-Plagwitz

Bernhard Cursive

is a new tool for your work, a new medium of expression, a new bearer of impressions, thoughts and feelings. It is a vehicle of supreme grace, and rare beauty. It expresses through its form and proportions a subtle message of quality and charm. Its exotic delicacy proclaims these thoughts more convincingly than any words.

Ask for our Portfolio of Inspirational Prints

The BAUER TYPE FOUNDRY Inc

New York · 239 W 43^d Street

BERNHARD CURSIVE IS PROTECTED BY NUMEROUS DESIGN-PATENT APPLICATIONS

The Leading Books Are Bound in Holliston

Fourteen of the twenty-one Best Sellers of 1926 were bound in Holliston Book Cloths—twice as many as were covered in all other binding materials combined



THE
BEST SELLERS
of 1926

—and still popular!



THE HOLLISTON MILLS, INC., NORWOOD, MASSACHUSETTS



Please Mention THE INLAND PRINTER When Writing to Advertisers.

"PROUTY"

Obtainable Through Any Reliable Dealer

[LATEST]

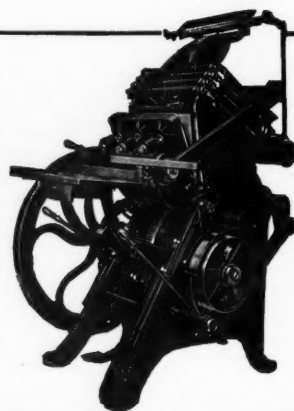
Balance Feature
Platen Dwell
Clutch Drive
Motor Attachment

(UNEXCELLED)

MANUFACTURED ONLY BY

Boston Printing Press & Machinery Co.

Office and Factory: EAST BRIDGEWATER, MASSACHUSETTS

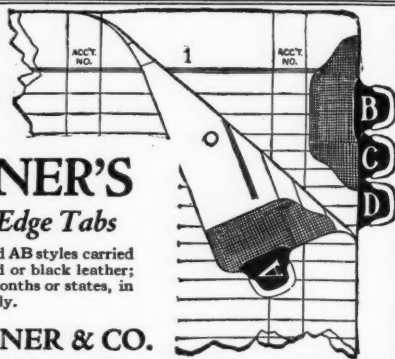


Specials
made to
order

AIGNER'S Metal Edge Tabs

A to Z, AA and AB styles carried
in stock in red or black leather;
subdivided, months or states, in
red leather only.

G. J. AIGNER & CO.
521-523 West Monroe Street - - Chicago, Illinois



Removes dust and dirt from typesetting machines with a blast
of *dry air*. Cleans type cases and other places difficult to clean
in any other way. No oiling. Write for folder and trial offer.

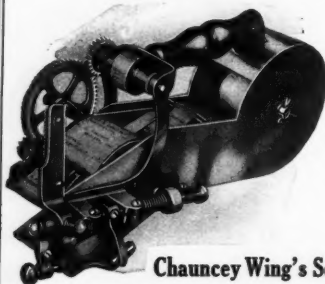
CLEMENTS MFG. CO.

602 Fulton Street

Chicago, Illinois

Wing-Horton Mailer

*The Standard
Brass Mailer*



Many publishers prefer
to replace their
equipment with this
quality machine.

Guaranteed to give
satisfaction under all
conditions.

Send for prices and
further details

Chauncey Wing's Sons, Greenfield, Mass.

Reduce the High Cost of Make-Ready

Making the form ready in the pressroom is an
important element in the cost of the job;
inferior electrotypes require a lot of make-ready.

*Dinse-Page Electrotypes Do Not.
They Lower the Cost of Production.*

Dinse, Page & Company

725 S. La Salle St., Chicago. Tel. Harrison 7185



Quality Type Metal

Always Uniform

INTERTYPE
LUDLOW
STEREOTYPE

LINOTYPE
MONOTYPE
THOMPSON

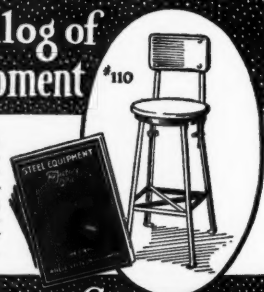
METALS REFINING COMPANY

Hammond, Indiana

Eastern Office: 461 8th Avenue, New York City

Write for Catalog of Angle Steel Equipment

71 pages of useful, helpful suggestions
to increase your production efficiency.
Generously illustrated. Complete specifications on ANGLE STEEL Equipment:
stools; chairs; benches; tables;
desks; machine tender, shop and factory
trucks; cabinets; drill and reamer
bins; bench legs; etc. *Write today.*

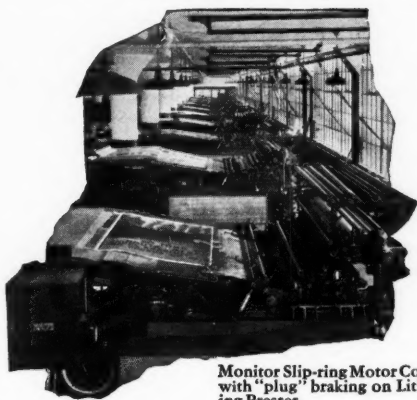


ANGLE STEEL STOOL COMPANY

Plainwell

Michigan

The MONITOR System



Monitor Slip-ring Motor Controllers with "plug" braking on Lithographing Presses.

Fits the Controller to the Machine

All Monitor Starters and Controllers are made up of standardized unit parts and elements. This system of construction permits Monitor engineers to produce controllers to meet peculiar conditions of service by using only standardized parts. This makes special controllers almost as cheap in price as standard controllers. Let us quote on your requirements.

Ask for Bulletin 42-103 on Printing Press Controllers

Monitor Controller Company

Gay, Lombard and Frederick Sts., Baltimore, Md.

New York Detroit Birmingham Harrisburg
Chicago Pittsburgh New Orleans Washington
Buffalo Philadelphia Cleveland Boston
Cincinnati St. Louis San Francisco Los Angeles

66115

A Point of View

Once a customer realizes that checks are more than mere slips of paper, he is willing to pay for a good job.

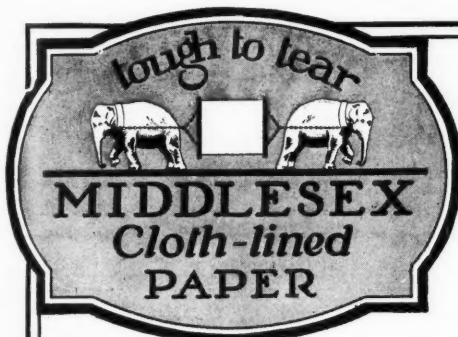
Checks are orders on the bank account—they should be safe.

Their appearance makes an impression just as surely as a fine letterhead—they should be distinctive.

Safety and Distinction are both secured in the highest degree when you use National Safety Paper—the standard check paper.

Write to us for samples

George La Monte & Son
Founded 1871
61 Broadway, New York



It's Tough to Tear!

MIDDLESEX Cloth-lined Paper

Just the thing for

Wall Charts; Advertising Displays; Salesmen's Display Portfolios; Tags; Posters; Price and Data Sheets; Work Tickets; Job Cards; Checks; Pass Cards; Booklet Covers

Paper side brilliant white.
Finished for halftone or color work.
Can be folded and refolded without breaking as ordinary paper would.

MIDDLESEX
Products Company
38 Chauncy St., Boston, Mass.

Call attention of local sales managers to this material. Sells on sight—pays good profit.

Adds the durability of cloth to the printing and display qualities of high grade coated paper.

MAIL THIS COUPON FOR 40 SAMPLES

MIDDLESEX PRODUCTS CO.,
38 Chauncy Street, Boston, Massachusetts

Please send us complete New No. 14 Sample Book of MIDDLESEX Cloth-lined Paper.

NAME _____
STREET _____
CITY _____ STATE _____



Counters that count are usually
REDINGTON'S
 Ask your dealer or order direct
F. B. REDINGTON CO.
 109 South Sangamon Street Chicago



RUBBER STAMPS
FOR THE TRADE
 Also Seal Presses, Numbering Machines, Stencils,
 Time Stamps, Badges, Steel Stamps, Etc.
Barton Mfg. Co., 4-6 Cortlandt St., N. Y.
 Catalog and Dealers' Discount Sheet on Request.

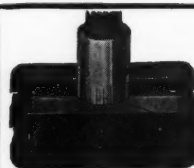
Make Your Own Stereotypes!
 for illustrating Quick, convenient, economical
HOKE ENGRAVING PLATE CO.

516 Walnut Street, St. Louis, U. S. A.
 Crown Engraving Plates Stereotyping Supplies and Equipment

PRESSES for Lithographers, Printers,
 Tell us your requirements Folding Box Manufacturers
 WE HAVE THE PRESS and Newspaper Publishers.
WALTER SCOTT & CO., Plainfield, New Jersey



FINE ENGRAVED
Christmas Greeting Cards
 Note: We manufacture these expressly for the printer. Just the card
 you want for imprinting the customer's name. Print the name on
 the cards without changing your gauge. New idea entirely.
KING CARD COMPANY
 Manufacturers of Engraved Greeting Cards
 Write for Samples. S. E. Cor. Broad & Spring Garden Sts., Philadelphia, Pa.



THE BEST QUOIN
For Every Purpose
 Over 10,000,000 Sold
Samuel Stephens and Wickersham Quoin
 Company
 174 Fort-Hill Square, Boston, Mass., U. S. A.

FOR INFORMATION RELATIVE TO THE
Original Chalk Overlay
 WRITE TO
THE MECHANICAL CHALK RELIEF OVERLAY PROCESS
 61 Park Place, New York, N. Y.

There is only one **ENGRAVING**
 That produced by the Artist on Steel and Copper and
EMBOSSING ON OUR PRESSES
MODERN DIE & PLATE PRESS MANUFACTURING CO.
 Belleville, Illinois
 Everything for the Engraving Department

DUNHAM-WATSON CO.

Successors to

Frederick Dunham & Co.
Printing Ink
 PRINTING VARNISHES
 OFFSET & DRIERS
 LITHO INKS DRY COLORS
 638 SOUTH CLARK STREET
 Chicago, Ill.

EMBOSSING IS EASY IF YOU USE
Stewart's Embossing Board
 Simple, Economical, Durable. Sheets, 5¼ x 9½ inches
 \$1.25 a Dozen, Postpaid
THE INLAND PRINTER, 632 Sherman Street, Chicago

VELLUMS and FABRICS

For Commercial Printers,
 Lithographers, Engravers, Novelty Manufacturers, Blue Printers
 Send for samples and prices in sheets or rolls
 Manufactured by
WILLIAMS, BROWN & EARLE, Inc., 918 Chestnut St., Phila., Pa.

Supreme Metal Furnace for Remelting and
 Refining Metals
Improved Simplex Metal Feeder for Composing Machines
ALFRED W. CHANNING, INC.
 Manufacturers and Distributors of **EQUIPMENT FOR PRINTERS**
 27 Thames Street, New York

Steel Chases
Silver Bright
ELECTRIC WELDED

The only concern in the country man-
 ufacturing Electric-Welded Steel Chases
 exclusively. **JOB CHASES—BOOK**
CHASES—NEWS CHASES—HEAD-
ING CHASES—SIDE and FOOT
STICKS. Send for our free catalogue giv-
 ing full information, sizes and prices of
 the complete line of Sandblom Chases.

Sandblom Steel Chase Co.
 Established 1893
 426 So. Clinton Street Chicago, Ill.

PINCH-HITTING
CARTOONS



NEARLY 1,000 Cuts
 carried in stock for
 Printers, Advertisers,
 House-Organ, Sales
 Managers, Conven-
 tions, Secretaries, etc.
 Send \$1.00 for catalogue to
 be refunded out of first order
 Special Art Work to Order

BUSINESS CARTOON SERVICE
 30 North Dearborn Street. CHICAGO

Overlay Knives
 Tested for
Quality of Temper

HAVE keen edge and of much flexibil-
 ity, enabling the operator to divide
 a thin sheet of paper very delicately. The
 blade runs the entire length of handle and
 is of uniform temper throughout. Ask knife
 wears covering can be cut away as required.

Price 60c Postpaid
The Inland Printer Company
 632 Sherman Street, Chicago, Ill.

"Folds Accurately at High Speed"

—Better Letter Shop, Inc., New York

A Mentges Folder No. 112 was installed in the above plant in March, 1926. In August, Mr. Gustave Hert wrote us as follows:

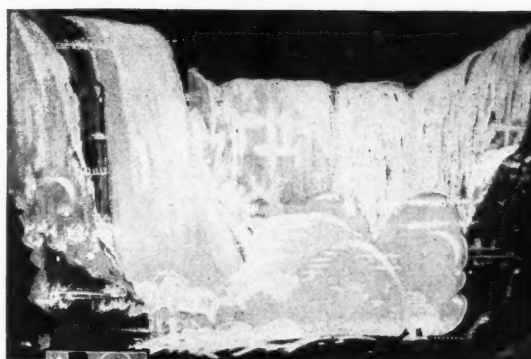
"We have had one of your No. 112 Letter and Circular Folders in operation in our plant since the early part of March. During this time we have found the machine very satisfactory for the general run of work in our shop, and we are entirely pleased in every way."

"We wish particularly to commend the simplicity of the mechanism. We find it possible to set the average job in a very few minutes, and the machine folds accurately at high speed. We feel that you are to be complimented in designing such a fine machine for Letter Shops and the smaller work in printing plants."

The Mentges Demonstration Plan

is so devised that you may try this Folder in your own shop, that you may judge its merits for yourself. Write for details of plan.

THE MENTGES FOLDER CO.
SIDNEY, OHIO



America's Greatest Natural Wonder

Niagara Falls—the haven for honeymooners—the mecca for tourist and vacationist. Everyone wants to see Niagara, sometime.

Illustrated advertising, showing the splendor and grandeur of the world's greatest waterfall, created that desire. Illustrations sold Niagara to the American public.

Good pictures command attention. Let us illustrate your advertising with pictures that will keep your product in the minds of the public. Crescent Service will meet your most exacting needs.

CRESCENT ENGRAVING CO.
KALAMAZOO~MICHIGAN



The cards that detach from tabs with perfect edges

Build Business With Book Form Cards!

They are working for hundreds of other printers—why not let them work for you?

THE PRINTER who prints nothing but ordinary business cards is only an ordinary printer—and the printer who can furnish the cards that detach from tabs with perfect edges is a long step ahead of him.

You can obtain these blank scored cards direct from us, ready for printing and inserting in Patent Lever Binder Cases holding 15 or more, which

require no binding or stitching. We will supply you with these leather cases, in different styles and grades, in which the cards are kept crisp and fresh.

PRINTERS' SPECIAL GRADE

SAMPLE ASSORTMENT LOTS

200 Cards, Business Size \$1

2 Lever Binder Cases

1,200 Cards, 4 Sizes - \$5

8 Lever Binder Cases

2,500 Cards, 4 Sizes - \$10

15 Lever Binder Cases

Profit on these cards and cases will average you 50 per cent. Capitalize on the demand for them! The field we have been cultivating for you during the past years is unlimited!

Write today for sample assortment of cards and cases

The John B. Wiggins Company

Established 1857

1152 Fullerton Avenue, CHICAGO

WIGGINS
Peerless Book Form
CARDS

P-S-26-2

Acme No. 6½

Binds from ⅛ inch to ½ inch thickness of all kinds of paper

A necessary and profitable part of every printing office equipment

A sturdy Staple binder made for flat and saddle back work.

Six different lengths of staple in three thicknesses of wire.

Only adjustment necessary is for different thicknesses of work.

Downward pedal stroke.

Ten inch reach for insertion of work.

Staples to a core: Fine, 313; Medium, 200; Heavy, 125.

The Acme Staple Binders are the only Staple Binders made complete from the raw material to the finished product in our own factory.

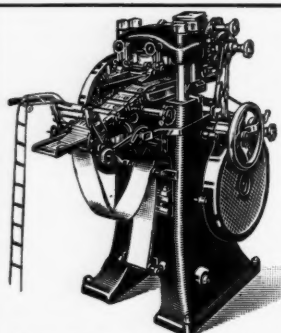
Catalogue on request

Acme Staple Co.

Established 1894

1643-47 Haddon Avenue, Camden, N. J.





"KEESE" Full Automatic SEAL AND LABEL PRESSES

Prints one or two colors—embosses and cuts out ready labels all in

ONE OPERATION

Capacity approximately 30,000 finished seals per die and per day. For instance, ten one-inch dies will give capacity about 300,000 finished seals per day.

Large Stock of Machines and Parts

Hoffmann Type & Engraving Co., 112-114 E. 13th St.
New York City

FOR AN ACCURATE COUNT



Model 5 D 1, one of 57 standard models

Write for the Productimeter
Catalogue

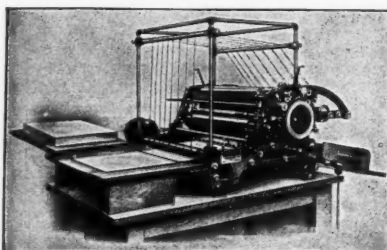
PRODUCTIMETERS give you the "count" quickly, accurately and dependably. Extra rugged construction and reliable mechanism; large, easy-to-read black figures on white background. Quick reset; single turn clears figures to zero. Easy to install.

Your plant equipped with Productimeters is assured of an infallible count on every job.

DURANT MFG. CO.
653 Buffum St., Milwaukee, Wis.

The Productimeter

INTRODUCING THE "SMALL REINHARDT"



Rules, Cuts Perforates Creases

All in one operation

With this machine ruling is no more an art—it can be done by anyone. An indispensable machine for every printer or bookbinder.

Large stock.
Highest testimonials.

HOFFMANN TYPE & ENGRAVING CO.
114 EAST 13th STREET, NEW YORK CITY

Your Supply House Sells

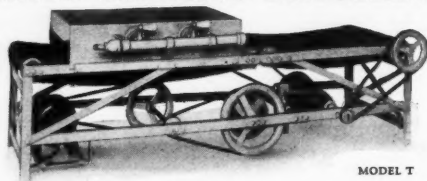
"HORTON"

VARIABLE 20th CENTURY
SPEED AND INK
PULLEYS FOUNTAINS

Products of the
HORTON MANUFACTURING COMPANY
Minneapolis, Minn., U. S. A.

"Always Satisfactory and Dependable"

FLEXO RAISING MACHINES



MODEL T

	Model T	Model F
CAPACITY PER HOUR	2,000	3,000 Letter Heads
OVEN	16 Inches Wide	16 Inches Wide
PRICES:		
Gas	\$120.00	\$150.00
(F. O. B. New York)	Electric 150.00	210.00

FLEXO MANUFACTURING CO.

35 HOWARD STREET Dept. I NEW YORK CITY

BARNES-CROSBY COMPANY
E. W. HOUSER, PRES.
ADVERTISING ART STUDIOS
PHOTO-ENGRAVING SHOPS
9-NORTH FRANKLIN ST. COR. MADISON ST.
CHICAGO, ILL.
MEMBER AMERICAN PHOTO ENGRAVERS ASSOCIATION

ROBERTS
Make money on numbering jobs
ROBERTS NUMBERING MACHINE CO.
694-710 JAMAICA AVENUE BROOKLYN, N.Y.
numbering machines



Any number of colors on one or both sides of paper.
Fastest Flat Bed and Platen Press made.

7500 impressions per hour.

Roll feed—Delivery—Slit and cut into sheets or rewind.
Attachments for perforating, punching, tag reinforcing,
eyeletting, numbering, etc.

Once through the press completes the job.

New Era Mfg. Company

Straight and Cedar Streets

Paterson, New Jersey

GRAHAM BROTHERS
TRUCKS SOLD BY DODGE BROTHERS
DEALERS EVERYWHERE

"THE HUMAN FIGURE"

By JOHN H. VANDERPOEL

is the clearest exposition of figure drawing ever attempted. The construction of every part of the human form is minutely described, and illustrated by 330 sketches and 53 full-page drawings. "THE HUMAN FIGURE" is indispensable to the commercial artist, the student, or any one desiring a better knowledge of pictures than his untrained eye can afford.

Price, \$2.75; Postage, 10 Cents Extra

THE INLAND PRINTER CO., 632 Sherman St., Chicago



SMYTH



Four No. 8 Smyth

Sewing
Machines

at the

Greycaine
Book Mfg.
Co., Ltd.

England



The No. 8 Sewing Machine is the ideal machine for edition work over the average in size or weight. It is equipped with eleven needles, identical to those used on the famous No. 3 Smyth Sewing Machine.

With its wide range of from 2" x 2" to 14" x 19", the No. 8 can give increased production by sewing smaller edition work two on or two in one.

NEW YORK
28 READE ST.

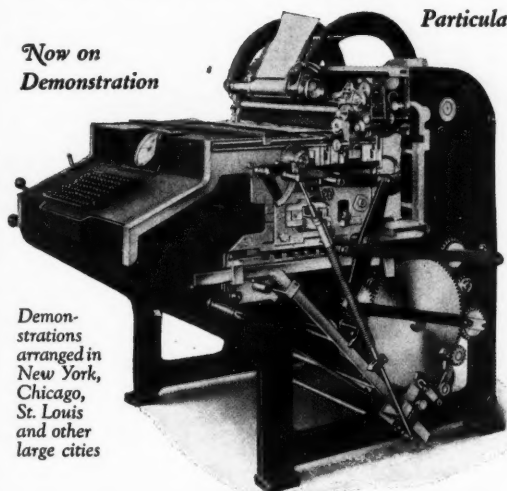
E·C·FULLER COMPANY

CHICAGO
343 S. DEARBORN ST.

The New "Typary" Text Typing Machine

Particularly Adapted for Tabular Work, Catalog and Book Printing

Now on
Demonstration



Demonstrations
arranged in
New York,
Chicago,
St. Louis
and other
large cities

For Litho, Offset and Rotogravure Printing; Composing Without Casting; Printing Without Type. Will speed your production —50% reduction on cost and general outlay

The "TYPARY" will enable the Lithographer and Offset Printer to compete successfully on Book, Catalog, Tabular and any class of work done by ordinary letter press printing. The type matter is composed a line at a time, the keyboard being of the common typewriter variety, and as soon as the job is completed it is ready for making the negative.

We have the EXCLUSIVE RIGHT to offer for sale sensitized papers and films heretofore sold under the names "TYPON REFLEX PAPER," "TYPON" and "TRP."

"TYPON" films and papers are quick, accurate and inexpensive for transferring any print already in existence to zinc, stone, or copper cylinders.

TYPARY and TYPON CORP. of AMERICA

461 Eighth Avenue at 34th Street
NEW YORK CITY

Telephone: CHICKERING 8154

Cable Address: "TYPARY," N. Y.

Clip
and
Mail
Today
→

TYPARY and TYPON CORP. of AMERICA
461 Eighth Avenue, New York City

Gentlemen: Please send catalog fully illustrating and describing:

Check here ☐ "Typary" Text Typing Machines.

☐ "Typon" Process and Negatives of "Typon" Films and Papers.

NAME OF FIRM _____

ADDRESS _____

ATTENTION OF _____

Please Mention THE INLAND PRINTER When Writing to Advertisers.

679

New ALL STEEL

MODEL 64

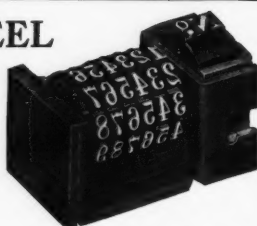
Precision methods and large production have produced the best value ever offered in a high-grade machine. Has tool steel drop ciphers and solid one-piece plunger. Six wheels \$10

AMERICAN Numbering Machine

100 Other Models for All Presses

AMERICAN
NUMBERING MACHINE CO.
224 Shepherd Ave., Brooklyn, N.Y.

Branches
123 West Madison St., Chicago, Ill.
London and Paris



No 123456

Facsimile Impression

Carried in Stock by American
Type Founders Company and
All Printers' Supply Houses

ROYLE ENGRAVING MACHINERY

"The last two routing machines
you delivered to us are giving
perfect satisfaction, which is
just what we expected
when we ordered
them."

Engraving
Department of a
Large Newspaper—
Day and Night Service

JOHN ROYLE & SONS
PATERSON - NEW JERSEY

Use Dennison's Tags and Labels

STRONG SHIPPING TAGS

WATERPROOF FIBRE TAGS

GUMMED LABELS



Dennison Manufacturing Co.
FRAMINGHAM, MASSACHUSETTS

Reid Linotype Magazine Storage Rack

7 reasons why you should buy them

- 1—Holds more magazines in a given space than any other rack.
- 2—Valuable storage space above and below the magazines.
- 3—Size of rack to hold 11 magazines, width 34 1/4 inches, depth 26 1/4 inches, height 60 inches.
- 4—No moving parts, all iron and steel, will last indefinitely.
- 5—Magazines will not fall on floor.
- 6—No wear on mouth of magazine.
- 7—Price of 11 magazine rack, \$105.

Write for full descriptive booklet

WILLIAM REID & CO., 537 S. La Salle St., Chicago, Ill.

Grove's Gauge Pins and Grippers for Platen Presses



Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, \$1.00 per dozen.

Lowest Price — Strongest — Most Durable Pins
and Grippers on the Market

Order from Your Dealer or Direct

Jacob R. Grove Co. Investment Building
WASHINGTON, D. C.

THE TYPOGRAPHY of ADVERTISEMENTS

By F. J. TREZISE

"This is one of the best books on the subject, and I shall include it in my list of approved books on Advertising. It is well written and artistically gotten up. I congratulate *The Inland Printer* on the work."

PROFESSOR WALTER DILL SCOTT.

136 pages, 65 illustrations in two colors.
Price \$2.35 postpaid.

THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago

Correct Keyboard Fingering

By
John S. Thompson

A system of fingering the Linotype keyboard for the acquirement of speed in operating. Also contains a few suggestions to the beginner as to the handling of the machine.

PRICE
60c

THE INLAND PRINTER CO.
632 Sherman St., Chicago, Ill.

A Concise Manual of Platen Presswork

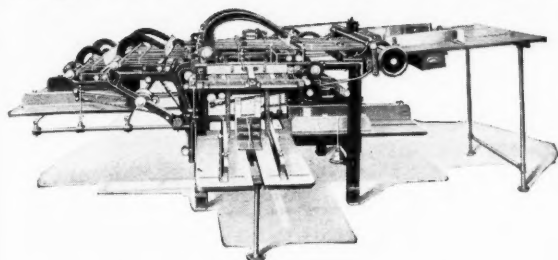
A complete treatise covering all the essentials of the theory and practice of Platen Presswork. Thirty-two pages of information for everyday use.

Contents: Bearers; Care of the Press; Distribution; Feeding; General Remarks; Impression; Ink; Overlay; Rollers; Setting the Feed Gages; Special Troubles; Tympan; Underlaying.

Send a quarter today for a copy. You'll get dollars' worth of good from the pamphlet. Also ask for our latest catalogue of books.

THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, Ill.

The Anderson High Speed Folding Machine



Whether you are folding a sheet 6x6" or any size up to 25x38", in right angle, parallel or combination folds, you are sure to get maximum production with this folding machine of new design.

Setting for a large variety of folding combinations is a very easy matter—so easy in fact that a number of adjustments are made without stopping power.

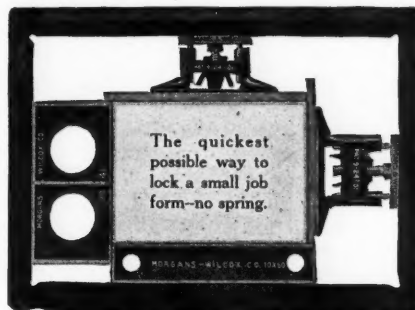
The machine is unusually well built, capable of delivering the largest amount of accurate folding with the lowest upkeep cost.

Many leading firms have installed a second machine of this same make. Let us send information including cost records and list of some of the users in your vicinity.

C. F. ANDERSON & CO.

36 Years Making Quality Folding Machines and Bundling Presses
3225-31 Calumet Avenue, Chicago

Can You Afford It?



The quickest possible way to lock a small job form—no spring.

THE first cost is small compared with the saving and lasting good you will get from our Few-Piece Form Locking System. The locks will last for years and require no care beyond an occasional cleaning and a drop of oil on the screw. Our Iron Furniture requires no care at all. Daily use keeps it clean; it will never lose its shape and it is practically indestructible.

Morgans & Wilcox Mfg. Co.

Middletown, New York, U. S. A.



C & G Trimmer



C & G Router, Jig-Saw & Type-High

YOUR COSTS have two main sources—labor and the tools with which it works. Labor is more productive with the C & G precision tools that all users say are better than others—safer, easier to operate, faster—cost less.

Let us prove this

Cheshire & Greenfield Manufacturing Co.
182-184 E. Clybourn St., Milwaukee, Wis.

"EMBOSSOGRAPHY"

TRADE MARK

Wonderful ENGRAVED EFFECTS

HARD, FLEXIBLE & PERMANENT

Embossed Effects

ABSOLUTELY Indestructible

OUR PATENTED PROCESS is the only method of producing raised printing effects, without the use of dies or plates, that do not scratch or crack off,

Hard as Flint, Flexible as Rubber

guaranteed to remain flexible forever; no mincing of words. Send for samples of the work. Complete outfits, Gas or Electric Machines, \$160.00 up.

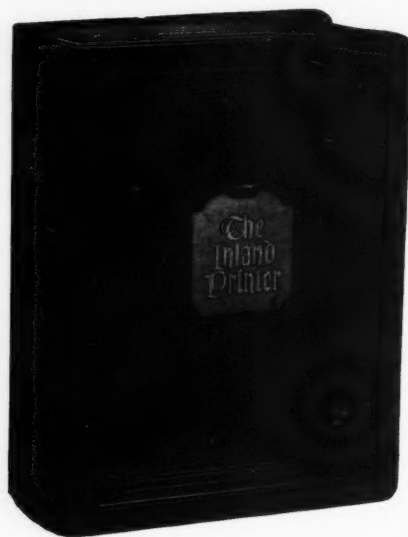
Don't buy a toy outfit and expect success

Write for Descriptive Matter, Testimonial Letters from Users, etc.

Established 1915

EMBOSSOGRAPH PROCESS CO., Inc.

251 William Street, New York City



The Inland Printer's

**Greatest Value to You
Is in Its Constant Use
for Handy Reference •**

AFTER you have read over your copy of **THE INLAND PRINTER** you like to have it on file in a handy place. To give you greater service from every issue, we have secured an entirely new and simplified Binder, pictured above, in which you can insert each issue as you receive it for handy reference in book-like form—truly a worthwhile idea “book” for your organization and yourself.

This “Superfinished” cover is the simplest, most durable Binder you have ever seen. Each issue up to six can be inserted in a few seconds, without any punching, “spare parts” or other complicated annoyances to try your patience.

Most **INLAND PRINTER** readers will swear this cover is real leather, hand-tooled like the most interesting early armorial bindings—but best of all, it's a useful and distinctive addition to your **INLAND PRINTER** service.

Mail the coupon now with \$3 for each Binder wanted—each holds up to a volume, six issues, and is easily re-fillable any time you want to change the contents.

The Inland Printer Co.

632 Sherman Street, Chicago, Illinois

THE INLAND PRINTER

632 Sherman St., Chicago Date _____

Gentlemen: Send me _____ binders for **THE INLAND PRINTER**, for which I enclose \$_____

Name _____

Local Address _____

City and State _____

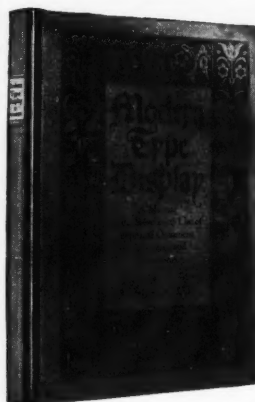
Postpaid U. S. A. — Foreign Postage, 50 cents extra.

¶ If You'd Perfect Yourself in the Art of Type Display take advantage of this Big

COMBINATION *Money-Saving* OFFER

J. L. FRAZIER'S TWO BOOKS \$
“Modern Type Display” and “Type Lore” only 8

A Liberal Education in Typography



“Modern Type Display” is the practical book supreme on the arrangement and display of type and the use of rules, ornaments and borders. Text and illustration instruct in the fundamental principles, a knowledge of which is essential to good typography and makes it certain, eliminating doubt and experiment. The book is profusely illustrated, both with simple examples, illustrating points as developed, and finished work replete in suggestion. “Modern Type Display,” now in the second edition, is the biggest seller of contemporary books on typography. Regular price (alone), \$5.25, postpaid.

“Type Lore” relates the story back of the popular fonts of today, knowledge that compositors who would advance should possess, but here sugar-coated by a practical angle running throughout. To know how to use Bodoni type one must know Bodoni and his work; to successfully impart the charming Colonial atmosphere the typographer must know Franklin's printing. In addition “Type Lore” discusses the qualities and handling of the various widely used faces as respects spacing, appropriateness, suggestiveness, etc. They are rated as to merit, the opinions of qualified experts being the standard of comparison. Regular price (alone), \$5.00, postpaid.



¶ If you anticipate purchasing one of these practical books, get them both for \$8.00, postage prepaid.

Act at once. This offer will be limited

THE INLAND PRINTER CO.

632 Sherman Street

Chicago, Illinois

ROTOGRAVURE CYLINDERS

Copper Depositing

Copper is electrolytically deposited or plated on Rotogravure, Photo-gravure and Color Printing Cylinders with absolute uniformity, smoothness, density, and finished by expert operators with many years' experience.

We serve some of the largest and best rotogravure plants in the country. Let us show you how we can save you money *with safety*. Write.

PHILIP SIEVERING, Inc. 201 Lafayette Street, New York City
40 Richard Street, Brooklyn, N. Y.

We also Renew CYLINDERS

for
TEXTILE PRINTING
FINISHING
BLEACHING
MERCERIZING
PROCESSING
DYEING
DRYING
WAX COOLING
WAX PAPER MAKING
and
MACHINERY ROLLS
of all kinds



Why?

Pretty hard to dope out the answer—when protection is right at hand yet remains unused.

Right at your hand are the extraordinary facilities of Western States—offering you protection in every envelope situation!

What's wanted—low bid . . . speed . . . exceptional quality . . . special stock . . . odd size or shape? Western is ready as no envelope factory ever was before—but what good is it *if you don't open it up?*

Twenty million envelopes—over 600 styles already made up—waiting instant shipment. Every known staple—and literally scores of styles, shapes and variations that ordinary factories regard as unwelcome "specials"!

Your umbrella is wilfully closed unless you have right at hand our Price List No. 28. It's free—so write today.



South Water
from Clinton
to Ferry Sts.
Milwaukee
Wisconsin



Automatic
Methods
Save Time
and Cut
Costs

Cut Composing Room Costs

By Sawing Slugs Automatically

The saving is made by sawing slugs at the typesetting machine as cast and eliminating all handling and waiting at the floor saw.

Automatic sawing places no additional burden on the typesetting machine operator; on the contrary, his work is simplified by means of a control which combines the setting of the saw, vise jaw and assembler.

Automatic sawing is used in newspaper and printing offices, large and small, wherever broken-measure matter is needed, in all parts of the United States—all over the world.

Get your free copy of "Automatic Slug Sawing"
—a booklet which gives all the facts. Write to

MOHR LINO-SAW COMPANY

560 West Monroe Street

CHICAGO, ILL.

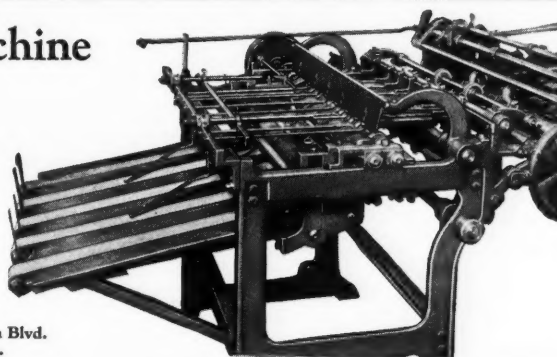
A Single Fold Folding Machine

Size 33"x 24", 6"x 6"

Equipped with three cutting heads, squeeze rollers, flat delivery, automatic side guide; cutters can be changed without getting underneath the machine. Speed, five thousand per hour. This machine is heavily built and will give years of service without any trouble.

Send for full information

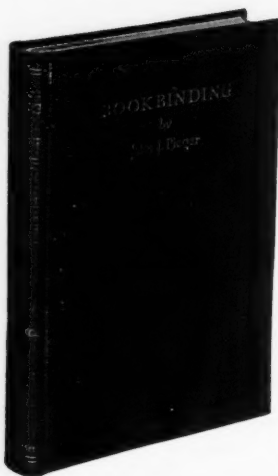
Stolp-Gore Company 710-712 West Jackson Blvd.
CHICAGO, ILL.



BOOK BINDING

By John J. Pleger

Get Entire Bookbinding Business Between Two Covers



Size 6 x 8 1/4"; 425 pages. Attractively bound in cloth; gold stamped

Price \$6.00
Postpaid

The information contained in this book is worth many times its price

"Bookbinding" is the most complete and up-to-date book on bookbinding compiled in this generation. It covers both hand and machine operation in plain and understandable language. Every operation entering into pamphlet binding and the binding of books is completely covered. Blank books, letterpress books, loose leaf covers, manifold work, marbling, gilt edging, finishing, and hand tooling are comprehensively explained and illustrated.

Two hundred and eighty-five illustrations, both halftones and line drawings, enable the novice to grasp the most minute details of the bookbinding art understandingly.

This compilation is a complete revision of the first edition of "Bookbinding and Its Auxiliary Branches," and embraces the best of ancient and modern practices. The author's vast experience is at your disposal in this book, which has been pronounced of inestimable value to all affiliated with the bookbinding and printing art.

Chapter Titles

Foreword
To Printers
Binding Definitions
Paper Operations
Manifold Work
Sheet Work
Forwarding Preliminaries
Forwarding
Decoration of Book Edges
Loose Leaf Binders
Punching
Finishing
Hand Tooling
Stamping and Embossing
Edge Gilding
Marbling
Care of Books
Some Inconsistencies in Bookbinding

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, Illinois

A Book for Operators and Machinists

By JOHN S. THOMPSON

Author of "History of Composing Machines," "Correct Keyboard Fingering" and other works

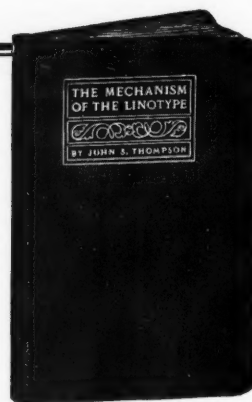
"The Mechanism of the Linotype"

First published in THE INLAND PRINTER under the title, "The Machinist and the Operator," and later in revised form as a text-book, has become the standard reference work on the subject of the linotype machine. For a thorough understanding of slug-casting machines this book has no equal. The present (seventh) edition embodies the late improvements in the linotype, and for this reason should be in the possession of every operator and machinist. Its practices and teachings have been thoroughly tested and found good. Order your copy today—it is insurance against costly delays and accidents. Over 10,000 in use.

280 pages; illustrated; handy pocket size, 4 1/4 x 7; substantially bound in flexible binding; price, \$2.50; postage 10 cents extra

THE INLAND PRINTER COMPANY

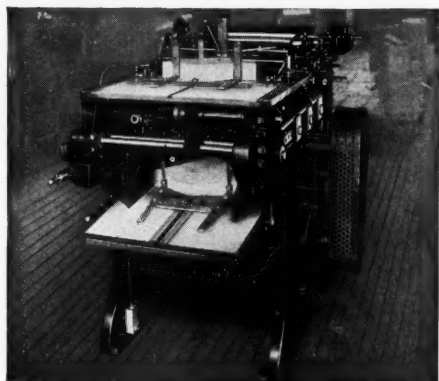
632 Sherman Street, Chicago, Illinois



CONTENTS

Keyboard and Magazine; The Assembler; Spaceband Box; Line Delivery Slide; Friction Clutch; The Cams; First Elevator; Second Elevator Transfer; Second Elevator; Distributor Box; Distributor; Vise Automatic Stop; Pump Stop; Two-letter Attachments; Mold Disk; Metal Pot; Automatic Gas Governor; How to Make Changes; The Trimming Knives; Tabular Matter; Oiling and Wiping; Models Three and Five; Models Two, Four, Six and Seven; Models Eight, Eleven and Fourteen; Models Nine, Twelve, Sixteen, Seventeen, Eighteen, and Nineteen; Models Ten, Fifteen and K; Plans for Installing; Measurement of Matter; Definitions of Mechanical Terms; Adjustments; Procedure for Removing and Replacing Parts; Causes for Defective Matrices; Things You Should Not Forget; List of Questions.

The *only* press that will feed died-out blanks, made-up envelopes and sheet work equally well



**7,500 impressions per hour
from curved plates**

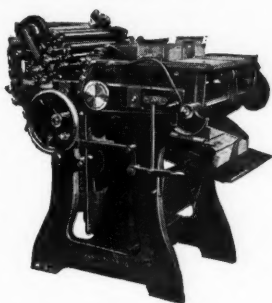
On envelopes, bill-heads, office forms and the general run of commercial printing, the S & S Rotary Press is a time and money saver.

Especially popular for envelope work, and used by most of the leading envelope makers. Feeds died-out blanks, made-up envelopes or sheet work with equal success.

7,000 to 8,000 impressions per hour is the average conservative speed for general work. Higher speeds are possible, one user averaging 8,600 impressions over a long period.

Any stock from tissue to light cardboard is successfully fed. All parts are readily accessible, and operation and adjustment are very simple.

Write for full details of this unusually efficient press—no obligation.

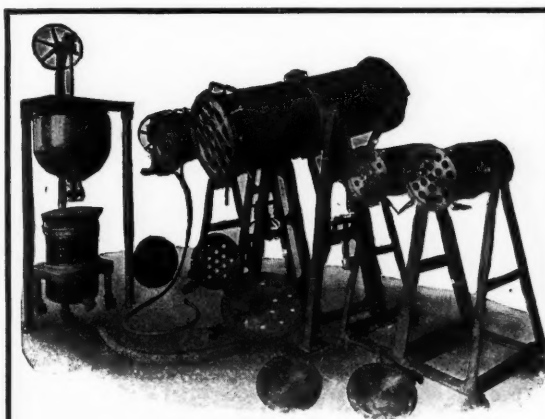


STOKES & SMITH CO.

Summerdale Avenue near Roosevelt Boulevard
PHILADELPHIA, PA.

British Office: 23, Goswell Road, London, E. C. 1

Photo Engravers Electrotypers
BLOMGREN BROS. & CO.
Makers of Printing Plates
512 Sherman Street Chicago, Illinois



Roller Casting Machinery

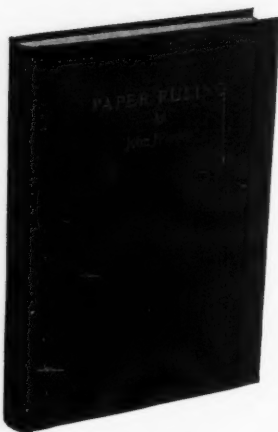
ROLLER GUNS, COOKING KETTLES,
AIR PRESSURE POURING KETTLES
and all accessories required in Roller Making

CHARLES E. JOHNSON

116-120 So. Forsyth Street Atlanta, Ga.

PAPER RULING

By JOHN J. PLEGER



Size 6x8 3/4"; 138 pages with numerous ruled inserts. Attractively bound in cloth; gold stamped

PRICE \$5.00

Postpaid

Brimful of practical information of the highest value

To Improve the Work and to Cut the Cost Is the Aim of the Book

It has been the aim of the author in compiling these pages to treat the subject in a concise and comprehensive manner, defining consistently terms and processes in a way which may be grasped by novices and serve as an aid to paper rulers, bookbinders, and printers who are more or less in charge of office work. To instruct the paper ruler, printer and binder, serve as a court of appeal for the man in the ruling room when he should question copies, erroneous work orders, and to aid both in satisfying the requisitioner, these pages are written, says the author in his foreword.

Describes

The Pen Ruling Machine
The Disc Ruling Machine
Ruling Machine Accessories
Ruling Machine Parts
Setting Up Pen Machine
Care of the Machine
Automatic Feeders
Setting Pens and Striker
Inks and Their Uses
Makeready
Preparing Copy
Ruling Terms
Proof of Ruling
Ruling of All Kinds
Paper Sizes and Weights
Cost of Ruling
Etc., Etc.

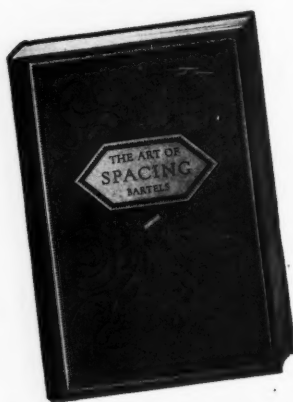
THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, Illinois

The Art of Spacing

BY

SAMUEL A. BARTELS



A treatise on the proper distribution of white space in typography. ¶ This book, carefully hand set by the author, exemplifies the text.

Price, \$3.00 postpaid

The Inland Printer Company

632 Sherman Street

Chicago, Illinois

The Earhart Color Plan



THIS is a definite and direct guide to the selection of correct color combinations for any purpose, and is arranged for quick use by the designer and printer of artistic color work.

It will enable the printer to give his patrons something fresh and harmonious instead of the stereotyped color combinations which are used by many printers year after year.

Why use the same old common-place combinations year after year?

There are many excellent color combinations that are seldom, if ever, used.

Why not give your customers something new and attractive?

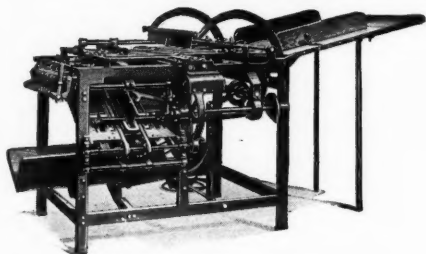
The Color Plan will more than pay for itself in a short time, if it is effectively used only once a month.

Price per copy, \$12.50, postpaid

The INLAND PRINTER COMPANY

632 Sherman Street

Chicago, Illinois



The LIBERTY

High Grade Folding Equipment

Cheaper folders can be purchased but! lower prices never quite compensate for unsatisfactory results.

THE LIBERTY has the most imitators—
Ask any user *WHY*
AGENCIES IN ALL THE PRINCIPAL CITIES

The Liberty Folder Company, Sidney, Ohio
(ORIGINATORS OF SIMPLE FOLDERS)



Those presses run smoother now!

BECAUSE Albany Grease is balanced to printing press requirements, you get maximum acceleration, smoother and continuous operation. It's a quality lubricant. Never drips. Sold in cans and barrels—all consistencies.

ALBANY GREASE

Your dealer can supply you.
If not, write us



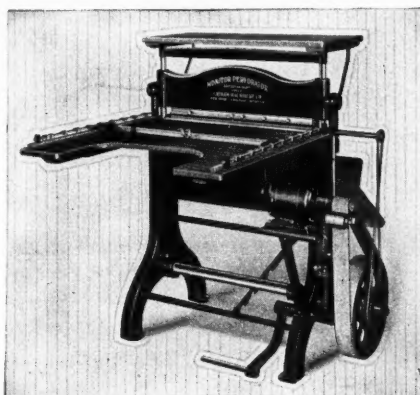
Always look for the Albany
Trade-Mark—refuse substitutes

ADAM COOK'S SONS, Inc.

6 VARICK ST., NEW YORK

Monitor Perforators

Standard for Thirty Years



MONITOR TYPE "C" POWER PERFORATOR

Write for Catalog No. C2 which describes the new detachable unit and other improvements

LATHAM MACHINERY CO.

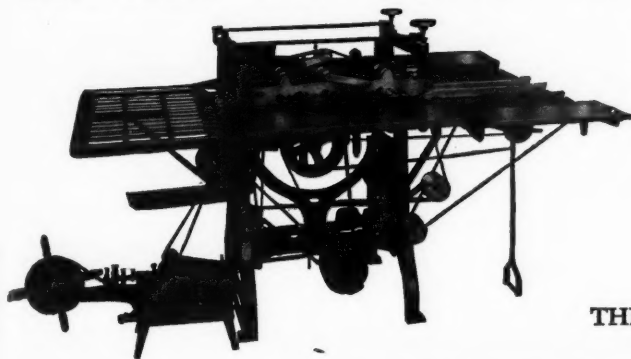
1153 Fulton Street, Chicago

NEW YORK
461 Eighth Ave.

PHILADELPHIA
Bourse Building

BOSTON
531 Atlantic Ave.

The Brackett Double Head Stripping Machine



Brings Bookbinding costs down to an unusually low level. The cheapest kind of human labor can not compete with it.

It does the unusual things in bookbinding and does many things better and quicker than hand labor, no matter how good or how cheap hand labor may be obtainable anywhere in the world.

Edition Binders, Check Book Makers, Blank Book Makers, Library Binders and Catalogue Publishers should investigate the unusual merits of this machine if they are interested in lower costs and greater profits.

THE BRACKETT STRIPPING MACHINE CO.
Topeka, Kansas, U. S. A.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Practical BOOKS

about
PRINTING

and the
ALLIED
TRADES

Send for this Catalogue today
IT IS FREE

THE INLAND PRINTER CO.
632 SHERMAN STREET
CHICAGO

"The most useful book ever offered
the profession"

Selling Creative Printing

By "MAC" (Geo. O. McCarthy)
Author of "Keeping the Wheels Going," Etc.

Twelve big 9x12 chapters profusely illustrated with
modern typographic designs (not plates),
most of them printed in two colors:

Chapter Headings

Advertising Campaigns	Printers Advertising Ideas
Broadsides and Mailing Cards	Catalogs and Booklets
Programs, Folders, Menus	Advertising Blotters
Business Stationery	Society Stationery
Novelty Advertising	Business Cards
Announcements	Greeting Cards

and a big special exhibit of specimens in colors in back of the book

Over 100 pages of practical money-making ideas

"Written so the devil can understand it"

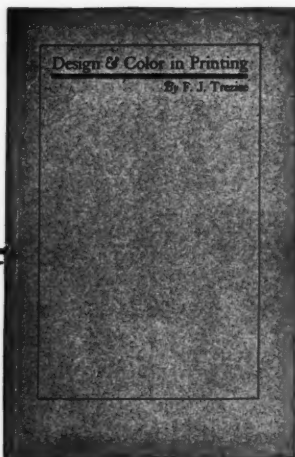
A boon to printing salesmen, a "style show" for the business office

Based on facts, not theory. Edition limited. Order now

Price \$5.20 Postpaid • Foreign \$5.50

Make Checks and Money Orders Payable to

The Inland Printer Company
632 Sherman Street, Chicago



← *this \$1.25 book*

is a thorough treatise on the
principles of design and color as
applied to typographical design

It is invaluable to the ambitious compositor who
is desirous of improving the quality of his work

¶ It gives him plainly and concisely the fundamentals
by which the quality—the correctness or incorrectness
of work—is constructively determined. It gives him
"reasons." He can know "why" his work is good, and explain it; or "why" it is bad,
and improve it. Entire courses of instruction in printing, costing many times the
price of this work, are based on the same principles which are so fully explained and
illustrated in this \$1.25 book. Why should you pay more?

Know "WHY" and you'll know "HOW"

Mail the coupon TODAY and feel sure of yourself forevermore

THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, Ill.

Book Department
THE INLAND PRINTER COMPANY
632 Sherman St., Chicago, Ill.
Here's my \$1.25; send "Design & Color in Printing" to
Name _____
Street _____
City _____ State _____

TRY IT!

Past experience may lead you to play safe by using cover inks you know—but have you tried TICCO OPAQUE COVER? It is new—not just an improved ink, but a different ink. Why not try it?

Send for "Comparative Test" folder, or better still—send a trial order.

**Ticco OPAQUE Cover
I N K**

**TRIANGLE INK
and COLOR COMPANY**

Litho & Printing Inks For All Purposes

26-30 Front Street, BROOKLYN, N. Y.

PHONE: TRIANGLE 3770-71



Western Service Office: 13 So. Third Street, St. Louis, Mo.

SERVICE PLUS!

That is what you get when you buy

DAMON TYPE

STANDARD LINE—POINT BODY—POINT SET

THE use of the highest grade metals especially prepared by our own chemists and turned into the finished product by expert casters and foundrymen, insures this. And remember, every piece of DAMON TYPE is fully guaranteed! Send for a copy of our compact Catalog and Revised Price List. It will tell you how to save money on your next type order.

DAMON TYPE FOUNDERS CO., Inc.

The only Independent Type Foundry

44 BEEKMAN STREET

NEW YORK, N. Y.

Chandler & Price Presses and Paper Cutters

Diamond Power and Lever Cutters

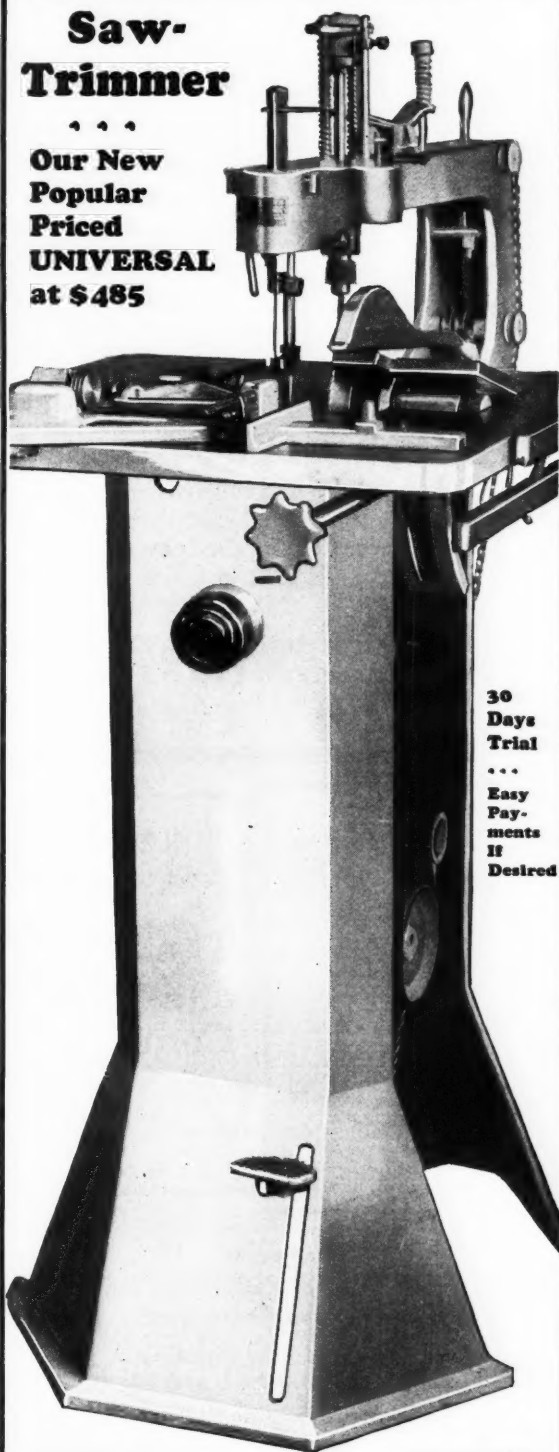
Hamilton Steel and Wood Composing Room Equipment

Wire Stitches, Proof Presses, Folders, Punching and Perforating Machines

Whatever your need may be, we have it—Large Stocks for Quick Delivery

Multiform—"Kalamazoo" Saw- Trimmer

Our New
Popular
Priced
UNIVERSAL
at \$485



30
Days
Trial
...
Easy
Pay-
ments
if
Desired

Write for Our
BOOSTER BOOK

and
DESCRIPTIVE
BROADSIDE

J. A. RICHARDS COMPANY

903 North Pitcher Street

Kalamazoo, Mich.

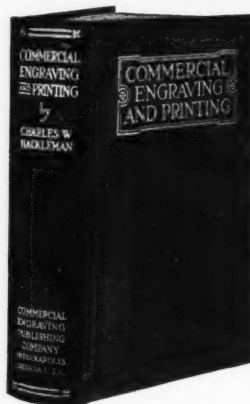
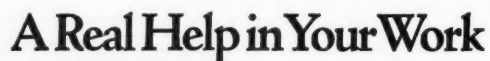
Pioneer Steel Rule Die Makers for the Trade

Practical Hints on Presswork

This book is a compilation of suggestions for assisting the pressman in overcoming many of the problems that arise in his everyday work.

It is bound with a flexible cover, in a convenient size, gold-stamped and contains over two hundred pages of helpful material for the pressman.

THE INLAND PRINTER



A WEALTH OF information on all branches of the graphic arts is contained in this volume. Illustrating and printing by all processes is thoroughly and comprehensively covered in a practical but non-technical way.

Advertising managers, printers, lithographers, paper men, photographers, commercial artists, salesmen, instructors, students and all others interested in book most invaluable.

these subjects will find this book most invaluable.

Commercial Engraving and Printing

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, Illinois

Making Possible Designs of Mass

Year Size	NUMBER OF CHARACTERS TO PICA MEASURES															
	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
6pt	15	18	20	23	26	29	32	35	38	40	43	46	49			
8pt	13	15	18	20	23	25	27	30	32	35	37	40				
10pt		12	14	17	19	21	23	25	27	30	32	34	36			
12pt		11	13	14	16	17	19	21	23	24	26	28	29			
14pt			10	11	13	14	16	17	19	20	21	22	24			
18pt				9	10	12	13	14	15	17	18	19	20			

Year Size	NUMBER OF NUMBERS TO PICA MEASURES															
	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
6pt	52	53	55	58	61	64	67	70	72	75	78	81	84	87		
8pt	45	47	50	52	55	57	60	62	65	67	70	72	75			
10pt	38	40	42	44	46	48	51	53	55	57	59	61	63			
12pt	31	32	34	36	38	39	40	42	43	45	47	49	51			
14pt	25	26	28	29	30	32	33	34	36	37	38	40				
18pt	22	23	24	25	27	28	29	30	32	33	34	35	36			

Reliable
Comprehensive

The Type *and* Copy Computer

By

S. A. BARTELS

Superintendent
The Henry O. Shepard Co.
Chicago

**Instructor, Medill School of
Journalism,
N.W. University**

Pocket Size, 4½"x6"—64 pp.

Printed on Ledger Paper, Cloth Bound

Contains 22 Foundry Type Charts
10 Linotype Charts and
10 Charts Monotype Sets and Averages

Also Explanatory Notes, Miscellaneous Measurements and Proofreaders' Marks

Price . . **\$1.50** Postpaid

The INLAND PRINTER COMPANY

632 Sherman Street, Chicago



LANDENBERGER'S Proportional Size Finder

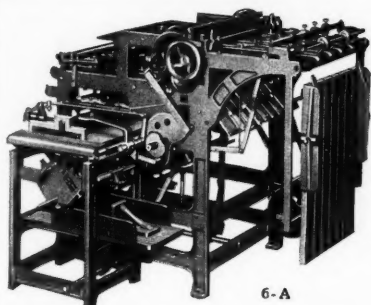
A rapid and accurate means of determining the proportional size of enlarged or reduced illustrations without calculation. Price \$2, postpaid.

For Sale By

THE INLAND PRINTER CO.

632 SHERMAN STREET

CHICAGO, ILL.



6-A

It will be a privilege to receive your inquiries and to supply you with descriptive literature.
Representatives in most of the important cities.

Profits—Profits—Profits

WE are all interested in profits. There are wonderful possibilities for profits for the printers and binders in the use of the Eclipse Faster Folders and Automatic Air Feeders. The 19 x 25 is the popular size. The Eclipse No. 6-A is the popular 19 x 25 and really in a class by itself and it will pay you to investigate this product before buying.

Manufactured by

The Eclipse Folding Machine Co., Sidney, Ohio

Simplicity — Speed — Accuracy — Durability

FOR SALE

- 2—1/0 Two-color Miehles, Nos. 9915, 9876, equipped with U. P. M. Continuous Feeders and Extension Deliveries. Bed size 43x56.
- 2—1/0 Two-color Miehles, Nos. 10919, 10920, equipped with Cross Continuous Feeders, Extension Deliveries, 220-volt D. C. Motors and Controllers. Bed size 43x56.
- 2—No. 2 Miehles, Nos. 9186, 9187, with 220-volt D. C. Motors and Controllers. Bed size 35x50.
- 1—2/0 Miehle. Bed size 43x56.
- 1—Miehle Vertical, one year old.
- 1—Pony Miehle. Bed size 26x34½.
- 1—Model B Kelly, four years old.
- 1—14x22 5C.
- 1—Model B Intertype with two Magazines.
- 1—Miller High-Speed.
- 1—4/3 Optimus Press.
- 1—No. 6 Babcock Drum. Bed size 34x48.
- 2—Four-roller Block Bearing Huber Hodgman Presses, 42x52, with combination Extension Deliveries.

Hood-Falco Corporation

19 Cliff Street, New York, N. Y.

Telephone: Beekman 1034

**it's so different
when you use
the Best**

R.R.B. PADDING GLUE

There's really nothing to pad-making when you use R. R. B., because it flows so freely. Not only are the pads made more quickly, but better as well. The sheets are held firmly together, yet they come away easily and with a clean edge. So different!

This strong, flexible, free-flowing glue is obtainable from your dealer or direct from

ROBERT R. BURRAGE

15 Vandewater Street

NEW YORK



"The Complete Bindery"

BOOK BINDERS

1892

1927

Edition Book—Catalog—De Luxe—Leather
—Cloth—Paper Cover—Pamphlet Binding

Most Up-to-Date Plant ~ Large Capacity

BROCK & RANKIN, Chicago

Telephone Harrison 0429

619 South La Salle Street

TO ADVERTISERS:



ORLANDO C. HARN,
Managing Director of
the Audit Bureau
of Circulations.

YOU have received messages from THE INLAND PRINTER urging you to insist on A. B. C. statements of circulation from publications in which you advertise. Many times you have probably thought we were only "grinding our own ax." This message should interest you, for Mr. Harn directed the advertising for the National Lead Company before he became managing director of the A. B. C., and therefore speaks with full knowledge of the advertiser's problems.

"I believe it is a fact that the proportion of advertisers who place their contracts on hunches is greater in the business paper field than in the more general fields. If I am right, the reason for it undoubtedly is that a very considerable proportion of the business paper's advertising pages are taken up with the announcements of manufacturers whose total expenditure for advertising is small and confined entirely to business papers. The total budget being small, no trained advertising man is employed and the operation is directed as a side issue by some official who has no more idea of what he is doing than an advertising man would have if he were delegated to run a chemical test or design a lathe. I would like to talk to an audience made up of such officials. I would like to tell them a few things for their good. They would thank me for it, too, I am sure, for they are able men. They have simply been so busy with their real jobs that they have scarcely given this important subject a thought.

"Of course, I can not reach them here for they do not attend such meetings as this. But I have a message in this connection for you advertising men who are here. You are not among those who select your advertising media on hunches, but, unless you are different from most groups of advertising

men, a certain percentage of you are satisfied with superficial examination of circulation data. I hope that the brief citation of points I gave a few moments ago, which should be looked into as a guide in selecting a business paper for advertising purposes, will lead you, first, to insist on A. B. C. reports before you will even consider a paper and then to delve deeper than many of you do into the Bureau's reports—every page and paragraph of them.

"There are two good reasons for insisting on A. B. C. reports. First, you owe it to yourselves to know what you are buying. To select a paper which does not give an audited statement because you have an impression it is all right is certainly buying on a hunch. Secondly, it is only fair and just that publishers who have acceded to the demands of advertisers for audited statements should be favored. It isn't sporting to ask publishers to do something you want them to do and then turn your backs on those who comply, and place your business with the one who tells you to go chase yourself. When I was an advertiser I absolutely refused to even listen to a paper's selling talk until after it had furnished an A. B. C. report. A little firmness of this kind on the part of every advertiser would soon produce A. B. C. reports from every worth-while paper."

*From Mr. Harn's address given at
Cleveland, Ohio, on June 13th,
before the National Industrial
Advertisers' Association.*

THE INLAND PRINTER

Member A. B. P. and A. B. C.

632 SHERMAN STREET

CHICAGO, ILLINOIS

THE INLAND PRINTER

July, 1927

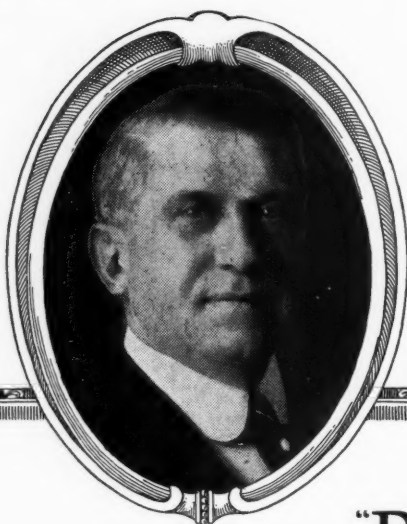
*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

VOLUME 79

TABLE OF CONTENTS

NUMBER 4

	PAGE		PAGE		PAGE
BOOK REVIEW:		INSERTS:		PHOTOMECHANICAL METHODS — Continued:	
American Labor and American Democracy..	639	Community Advertising Pays Big Dividends		Late Professor Adolph Miethe, The.....	609
An Outline of Careers.....	640	.....Facing page 584		Newspaper Illustration Progress.....	610
Catechism of Printing.....	640	Gamble, William.....Facing page 585		No United States Patent on Chromium	
Country Newspaper, The.....	640	Master Printer Craftsman, The.....Frontispiece		Plating.....	609
Fifth Annual of Advertising Art.....	639	Modern French Book Printing and Binding		Sell Duographs and Two-Color Plates.....	610
Five Centuries of Printing.....	640	.....Facing page 592		Vienna Graphic Arts Institute, The.....	609
How to Buy Printing Profitably.....	639	It's There if You Go After It.....	583	White Letters With Black Shadows.....	610
Imposition.....	640				
Principles of Selling by Mail.....	639			POETRY:	
Short History of Stereotyping, A.....	640			Printer's Reverie, A.....	578
Style Book for Writers and Editors.....	640				
Yardstick for Measuring Printing, A.....	640			PORTRAITS:	
				Gamble, William.....Facing page 585	
Continuous Dimension in Color Work, A.....	613			Hawkins, Dr. Layton S.....	628
EDITORIAL:				Lloyd, Ernest S.....	626
Half-tone Controversy, The.....	635			Melcher, Frederick G.....	644
Letter Fold Patents and Others.....	635			Meyer, George R.....	626
New Heads for Typothetae Printing School.....	638			Nash, Dr. John Henry.....	617
Passing Show, The.....	636			Phillips, C. Coles.....	644
Printing Costs Decrease With Larger Pro-				Straus, E. E.....	626
duction.....	637				
Printing Survey in Cincinnati, The.....	638			PRESSROOM:	
Responsibility of Leadership, The.....	635			Color in Ink Stains Sheet.....	612
				Half-tone Plate on Bond Paper.....	612
How Credit Men Injure the Printing Business	632			High Gloss Finish.....	611
How Do They React?.....	584			Imprinting Paraffined Bread Wrappers.....	612
				Liquid Celluloid Varnish.....	612
HOW TO SELL PRINTING:				Localized Watermark.....	612
Actual Practice.....	596			Perforation Cuts Drawsheet.....	611
How the Large Printer Should Advertise...	595			Position of Quoins in Cylinder Form.....	611
				Wear on Edges of Highlight Plates.....	612
ILLUSTRATIONS:				Printer in Cap and Gown, A.....	617
Achievement Conquers Pleasure-Seeking as				Printer Who Makes Good, The.....	614
News Force.....	622			Printing and the Modern Movement.....	577
At the Bottom of "Flower Street," Hong-				Printing Throughout the World.....	598
kong.....	600			Proofreaders Please Note.....	618
Chart Illustrating Color Values.....	614				
INLAND PRINTER Cup for Best Editorial Page	622			PROOFROOM:	
"In the Days That Wuz" — When the				A Bets B Again.....	588
Lady Comp. Arrived.....	591			Better Than School Teaching!.....	587
"Lindy" as Set on the Monotype.....	643			Too Much Proofreading!.....	587
Mr. and Mrs. King and Bobby, Hongkong.	601			Two Questions and a Compliment.....	587
News of the Graphic Arts Industry in Picture	602				
One of the Exhibits at the Graphic Arts				Science of Imposition, The.....	590
Exposition.....	641			Score Sheets That Score.....	618
Poster Used to Announce House-Warming.	644			Standardization of Printing Inks, The.....	585
Typical Snapshots of Chinese Life.....	599			Strength of Simplicity, The.....	579
Views of Doctor Nash's Library.....	617				
Visitors and Delegates Attending Lithograph-				TRADE NOTES:	
ers' Convention.....	625			Augusta Printing Firm Reorganizes.....	642
When Mayor Walker Pinned the Medal of				Boston Typothetae Advertisers.....	644
Achievement on the Breast of Colonel				Brown Monthly Awards, The.....	643
Lindbergh.....	643			Ed. Howe Honored.....	642
				Harvard Advertising Awards for 1927, The.	644
INLAND OFFSET LITHOGRAPHER:				In Memoriam.....	644
Chemical Reaction of Metal Press Plates,				Ludlow Poster Shows New Type Sizes.....	644
The.....	629			Maine Press to Meet in August.....	643
Letter From Sweden, A.....	626			Men and Matters of Interest.....	643
Lithographers' Convention, The.....	625			New Linotype Composition Scale.....	642
Progress of the Lithographic Technical Foun-				"Now for New York".....	641
dation.....	628			Old-Time Printer Retires.....	642
Sidelights on the Convention.....	627			Pacific Coast Craftsmen Meet.....	642
"Sully" Visits Willett-Roy at St. Louis...	631			President American Institute Graphic Arts.	644
Wet Plate and Collodion Emulsion Details.	630			Traveling Exhibits of Graphic Art.....	642
				Treasures of the Waste Paper Basket.....	588
IN MEMORIAM:					
Blatchford, Nathaniel H.....	644			TYPOGRAPHY:	
Collier, Allen.....	644			For Strength, Concentrate.....	593
Everest, Harry L.....	644			What Price Neatness?.....	586
Phillips, C. Coles.....	644				



CHARLES M. SCHWAB

"Makers of Business Prosperity"

"BUSINESS journalism has established a great clearing house of information," says Mr. Schwab, probably as widely recognized for his human understanding of selling as for his capacity as a great manufacturer.

"You cannot have prosperity," says Mr. Schwab, "without confidence, and you cannot have confidence without a free and honest exchange of information."

* * * * *

That is the platform this publication stands on. Business publications which succeed are more than a collection of editorial and advertising pages.

* * * * *

Every publication has its specialized field of service and plays its part intimately in the interchange of information and opinion, which is the basis of prosperity to which the captain of steel refers.

* * * * *

Both editorial and advertising pages are made to fulfill this great responsibility. The men and methods the editors select for their pages and the advertising which the clients of this paper buy to inform its readers of their products, are brought together between the covers of a business journal for intimate help and service.

When you have read both editorial and advertising sections and you have a complete knowledge of the service the publisher of this journal has prepared for you; then you, like Mr. Schwab, will see it—a Maker of Prosperity.



The A. B. P. is a non-profit organization whose members have pledged themselves to a working code of practice in which the interests of the men of American industry, trade and professions are placed first—a code demanding unbiased editorial pages, classified and verified paid subscribers, and honest advertising of dependable products.

This publication is a member of

THE ASSOCIATED BUSINESS PAPERS, INC.

Folding Machines and Feeders

We Have Machines of All Makes and Sizes

TOO MANY TO LIST

Every Machine Rebuilt

NOT JUST OVERHAULED

A. W. HALL COMPANY

216 N. Clinton Street, Chicago

Utility Humidizers and Heaters

stop all electric and paper troubles in the pressroom. *Write*

Utility Heater Co.

239 Centre St., New York

ADVANCE NOTICE

During July we have a consolidation in New York of 3 large Bindery and Finishing Plants, making available a number of up-to-date equipment such as Dexter Brown & Cleveland Folders, some with Cross Feeders, also several Dexter & Seybold Paper Cutters, Embossing Presses.

Let me know your requirements and receive full particulars. Prices quoted less than Auction Sales.

FRANK NOSSEL

Selling Agent for Victoria Presses

38 Park Row

New York

FOR SALE Rebuilt and Guaranteed

5/0 Two-Color Miehle Press.

46x65 Miehles with extension deliveries.

43x56 Miehles, four rollers, exten. del.

39x53 Miehles, two rollers, exten. del.

29x41 Miehles, four rollers, fly and sheet delivery.

32x44 Miehles, four rollers, fly del.

26x30 Miehles with Cross Feeder.

Other style presses and miscellaneous printing machinery

Printers' Machinery Corp.

410 South Clinton Street Chicago, Ill.

PRINTERS AND BOOKBINDERS

Two Revolution Presses, Drum Cylinder Presses, Power Paper Cutters, Lever Paper Cutters, Colt's and Universal Presses, Chandler & Price Presses, Golding Jobbers, New Style Gordon Presses, C & P Presses with Miller Feeder, Multi-Color Presses, Folders, Punches, Perforators, Wire Stitchers, Numbering Machines, Standing Presses, Embossers, Shears, Proof Presses.

At greatly reduced prices and upon most liberal terms

American Type Founders Co.

Ninety-six Beekman Street

New York City

Linotypes and other useful values

2 No. 8 Linotypes, with 3 magazines and 3 fonts of mats.

2 No. 5 Linotypes.

1 Model B Intertype.

1 Model CSM Intertype.

1 Lanston Monotype Unit, complete.

1 Miller Universal Saw and Motor.

1 Steel Elevating Truck.

12 All-Steel Form Tables.

200 Brass and Steel Galleys.

3 10-ft. Wesel Make-up Tables with overhead banks.

Write for a complete list of our current offerings in Press and Composing Room Equipment.



Thomas W. Hall Co.

Incorporated

575 Washington St., New York

New, happy "LOWRY" CARTOON CUTS

Each mortised for INITIAL, bigger, better, brighter. Proofs upon request

LOWRY CARTOON CORP.

All Types of Cartoons Drawn for All Purposes
55 East Wacker Drive, Dept. 1., Chicago

AMERICAN FINISHING CO.

E. S. De Leon, Proprietor

Finishers to Lithographers' and Printers' Trade

Varnishing, Gumming, Tinning Hangers, Open Die Cutting, Roughing, Paraffining, Etc.

Office and factory

500 South Peoria St., Chicago

Telephone Haymarket 2446

Find That Cut IN A FEW SECONDS



The Vertifile

Half the Space

Costs Less

Modern Steel

Built for Hard Service

Sectional

Add as You Need

Write for literature and capacity chart.

Harlo R. Grant & Co.

2322 Madison St., Chicago

Less in cost than a good plate lost.

METALS

Linotype, Intertype, Monotype, Stereotype. Special Mixtures.

QUALITY FIRST, LAST AND ALL THE TIME.

E. W. Blatchford Co.

230 N. Clinton St., Chicago

World Building, New York

Pencil and Pen Carbons

We cater to the Printing Trade in Making the Most Up-to-Date Line for

ANY CARBON COPY WORK

Also All Supplies for Printing Form Letters

MITTAG & VOLGER, Inc.

Park Ridge, New Jersey

MANUFACTURERS FOR THE TRADE ONLY

Hildman's Saw-Trimmer

Model 2 Features:

THE SPECIAL MITER GAUGE will miter face upward both ways, giving a clean face, and the miter gauge will show exactly how much to cut off to bring it to a sharp corner. Special attachment makes it possible to cut down to a very close measurement. The motor automatically moves with saw in raising and lowering, giving proper tension to belt at all times. The saw can be lowered, permitting undercutting and inner or outer mortising. Locking device is operated by an eccentric, holding work firm. Our three other Models are bench saws. On these, a special discount during July. SEND FOR CATALOGUE.

The Hildman Saw-Trimmer and Linotype Supply Co.

160 North Wells Street Chicago, Illinois



We Carry in Stock:

132 Items of Colored Book Paper

1522 Items of Cover Paper

JAMES WHITE PAPER COMPANY

"The Cover House"

219 WEST MONROE STREET, CHICAGO

INDEX TO ADVERTISEMENTS

	PAGE		PAGE		PAGE
Acme Staple Co.....	677	Eclipse Folding Machine Co.....	691	Modern Die & Plate Press Mfg. Co.....	676
Aigner, J. G.....	674	Embossograph Process Co.....	681	Mohr Lino-Saw Co.....	683
American Electrotpe Co.....	670	Endless Tape Compound Co.....	563	Molloy, David J., Co.....	661
American Finishing Co.....	695	Esleek Mfg. Co.....	658	Monitor Controller Co.....	675
American Gas Association.....	535			Morgan Expansion Roller Truck Co.....	672
American Numbering Machine Co.....	680	Flexo Mfg. Co.....	678	Morgans & Wilcox Mfg. Co.....	681
American Photo-Engravers Association.....	547				
American Type Founders Co.....	553, 546, 566,	Gilbert Paper Co.....	657	National Graphic Arts Exposition.....	541
Anderson, C. F., & Co.....	681	Globe Engraving & Electrotpe Co.....	562	National Printers' Supply Co.....	560
Angle Steel Stool Co.....	674	Goes Lithographing Co.....	573	Neenah Paper Co.....	653
Associated Business Papers.....	694	Graham Brothers.....	678	New Era Mfg. Co.....	671
Audit Bureau of Circulations.....	692	Grant, Harlo R., & Co.....	695	Northwestern Electric Co.....	672
Austin Co.....	551	Grove, Jacob R., Co.....	680	Nossel, Frank.....	695
Automatic Printing Devices Co.....	671			Nygren-Dahly Co.....	565
		Hacker Mfg. Co.....	571		
Bahnson Co.....	564	Hall, A. W., Company.....	695	Paper Mills' Co.....	663
Bargain Paper House.....	672	Hall, Thos. W., Co.....	695	Polygraphic Company of America.....	666
Barnes-Crosby Co.....	678	Hamilton Mfg. Co.....	534	Printers' Machinery Corp.....	695
Barton Mfg. Co.....	676	Hampshire Paper Co.....	648	Printing Machinery Co.....	540
Bauer Type Foundry.....	673	Harris-Seybold-Potter Co.....	Insert		
Baum, Russell Ernest.....	648	Hawtin Co.....	554	Redington, F. B., Co.....	676
Beckett Paper Co.....	650	Hildman Saw-Trimmer & Linotype Supply Co.....	695	Reid, Wm., & Co.....	680
Bennett, Milo.....	648	Hill-Curtis Co.....	568	Rich & McLean.....	549
Berry Machine Co.....	570	Hoffmann Type & Engraving Co.....	678	Richards, J. A., Co.....	689
Bingham's, Sam'l, Son Mfg. Co.....	544	Hoke Engraving Plate Co.....	676	Roberts Numbering Machine Co.....	678
Binney & Smith Co.....	670	Holliston Mills.....	673	Rosback, F. P., Co.....	573
Blatchford, E. W., Co.....	695	Hood-Falco Corp.....	691	Rouse, H. B., & Co.....	530
Blomgren Bros. & Co.....	685	Horton Mfg. Co.....	678	Royal Electrotpe Co.....	532-533
Boston Prtg. Press & Machinery Co.....	674	Howard Paper Co.....	651	Royle, John, & Sons.....	680
Boston Wire Stitcher.....	566	Huebner-Bleistein Patents Co.....	574		
Brackett Stripping Machine Co.....	687			Salins, Howard D.....	646
Bradner Smith & Co.....	649	Ideal Roller & Mfg. Co.....	548	Sandblom Steel Chase Co.....	676
Brehmer Brothers.....	672	Imperial Type Metal Co.....	558	Scott, Walter, & Co.....	676
Brock & Rankin.....	691	Indiana Chemical & Mfg. Co.....	566	Sievering, Philip.....	683
Burkhardt Co.....	667	International Printers' Supplymen's Guild.....	Insert	Smyth Mfg. Co.....	679
Burrage, Robert R.....	691	Intertype Corporation.....	545	Southworth Machine Co.....	560
Business Cartoon Service.....	676			Stephens & Wickersham Quoin Co.....	676
Butler Paper Corporations.....	529	Jennison-Wright Co.....	543	Stokes & Smith Co.....	685
		Johnson, Chas. E.....	685	Stolp-Gore Co.....	683
Campbell Prtg. Press Repair Parts Co.....	648	Johnson, Chas. Eneu, & Co.....	Insert	Superior Press Manufacturers.....	559
Cantine, The Martin, Co.....	656	Johnson Perfection Burner Co.....	647	Swart, Geo. R., & Co.....	569
Carmichael Blanket Co.....	530				
Challenge Machinery Co.....	542	Kimberly-Clark Co.....	Insert	Thomson-National Press Co.....	564
Chandler & Price Co.....	668, 669	Kimble Electric Co.....	555	Triangle Ink & Color Co.....	689
Channing, Alfred W.....	676	King Card Co.....	676	Typary & Typoon Corp.....	679
Cheshire & Greenfield Mfg. Co.....	681	Knowlton Brothers.....	664		
Clements Mfg. Co.....	674	Korfund Co.....	568	United Printing Machinery Co.....	556
Cleveland Folding Machine Co.....	552			U. S. Envelope Co.....	665
Cline Electric Mfg. Co.....	561	LaMonte, George, & Son.....	675	Utility Heater Co.....	695
Collins, A. M., Mfg. Co.....	652	Latham Machinery Co.....	687		
Conner, Fendler & Co.....	695	Lee Hardware Co.....	530	Vandercook & Sons.....	550
Cook's, Adam, Sons.....	687	Lee Paper Co.....	666		
Craig Sales Corp.....	570	Liberty Folder Co.....	687	Wanner Machinery Co.....	671
Crane & Co.....	659	Lisenby Mfg. Co.....	568	Want Advertisements.....	645
Crescent Engraving Co.....	677	Lowry Cartoon Corporation.....	695	Warren, S. D., Co.....	654-655
Cromwell Paper Co.....	Cover	Ludlow Typograph Co.....	557	Western States Envelope Co.....	683
Cutler-Hammer Mfg. Co.....	537			Weston, Byron, Co.....	648
		Mechanical Chalk Relief Overlay Process.....	676	West Virginia Pulp & Paper Co.....	Insert
Damon Type Founders Co.....	639	Megill, Edw. L., Co.....	645	Wetter Numbering Machine Co.....	648
Dennison Mfg. Co.....	680	Meisel Press Mfg. Co.....	563	White, James, Paper Co.....	696
Dexter Folder Co.....	531	Mentges Folder Co.....	677	Whiting-Plover Co.....	660
Dill & Collins.....	662	Mergenthaler Linotype Co.....	Cover, 567, Insert	Wiggins, John B., Co.....	677
Dinse, Page & Co.....	674	Metals Refining Co.....	674	Williams, Brown & Earle.....	676
Dowd Knife Works.....	536	Middlesex Products Co.....	675	Willsea Works.....	572
Doyle, J. E., Co.....	648	Miehle Prtg. Press & Mfg. Co.....	538-539	Wing's, Chauncey, Sons.....	674
Dunham-Watson Co.....	676	Miller Saw-Trimmer Co.....	575	Wood, Nathan & Virkus.....	Cover
Durant Mfg. Co.....	678	Mittag & Volger.....	695	Wright, J. T., Co.....	562



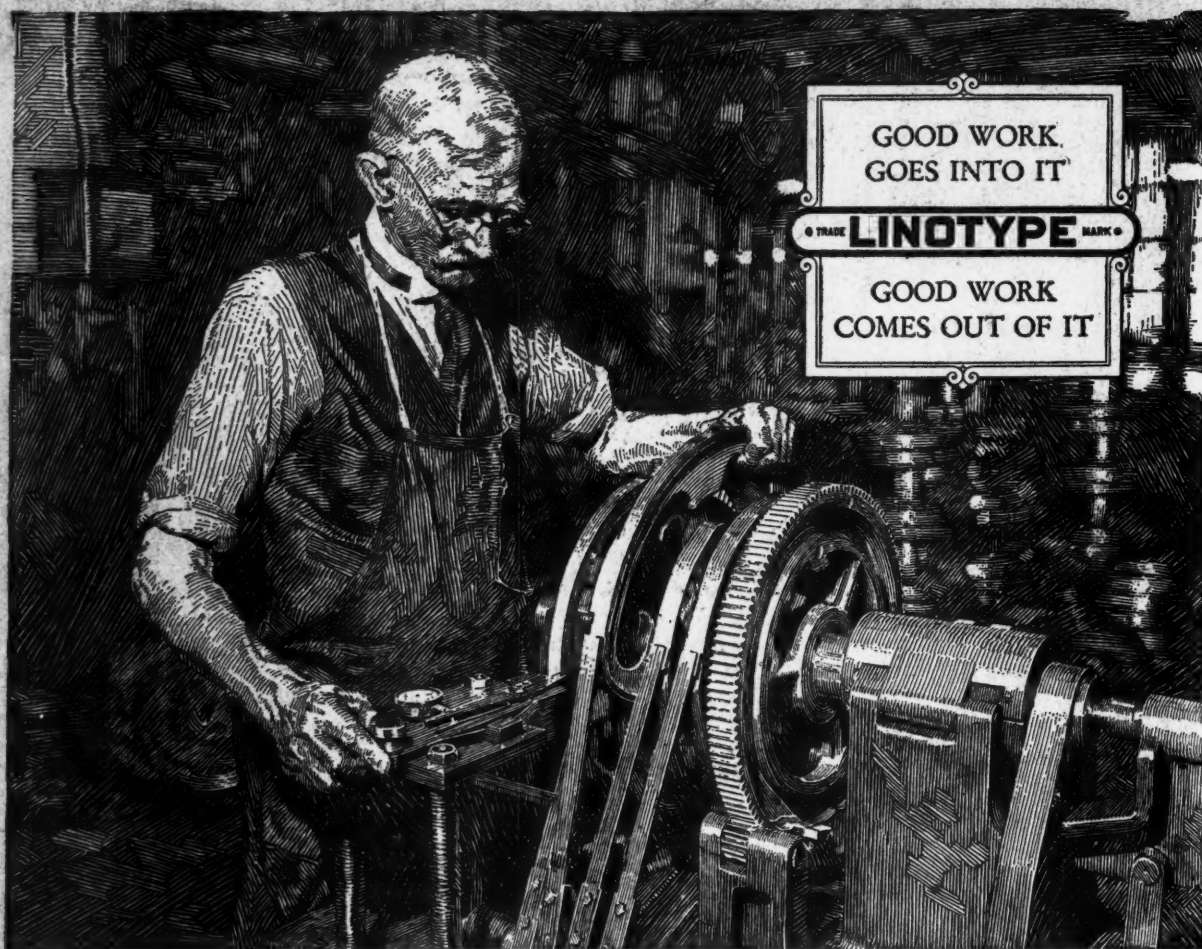
CROMWELL

Special Prepared Tympan

*Business is sensitive; it goes only
where it is invited and remains
only where it is well treated*

*Just ask
the man
who uses it!!*

MADE BY
THE
CROMWELL PAPER CO.
JASPER PLACE
CHICAGO
U.S.A.



THE THINGS THAT *might* GO WRONG ...but don't

Said an ancient philosopher: "My life has been full of troubles—but most of them never happened."... And so it is with the Linotype. There are so many things that *might* go wrong with it... but don't! So many parts that *might* wear out... but don't! All because Linotype self-protective design and the exacting standards of Linotype manufacture and inspection anticipate these troublesome possibilities and provide against them long before they have a chance to happen.

MERGENTHALER LINOTYPE COMPANY

CHICAGO

SAN FRANCISCO

BROOKLYN, NEW YORK

CANADIAN LINOTYPE LIMITED

NEW ORLEANS

REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD

TORONTO, CAN.

Linotyped in the Garamond Series

820.27.5-A